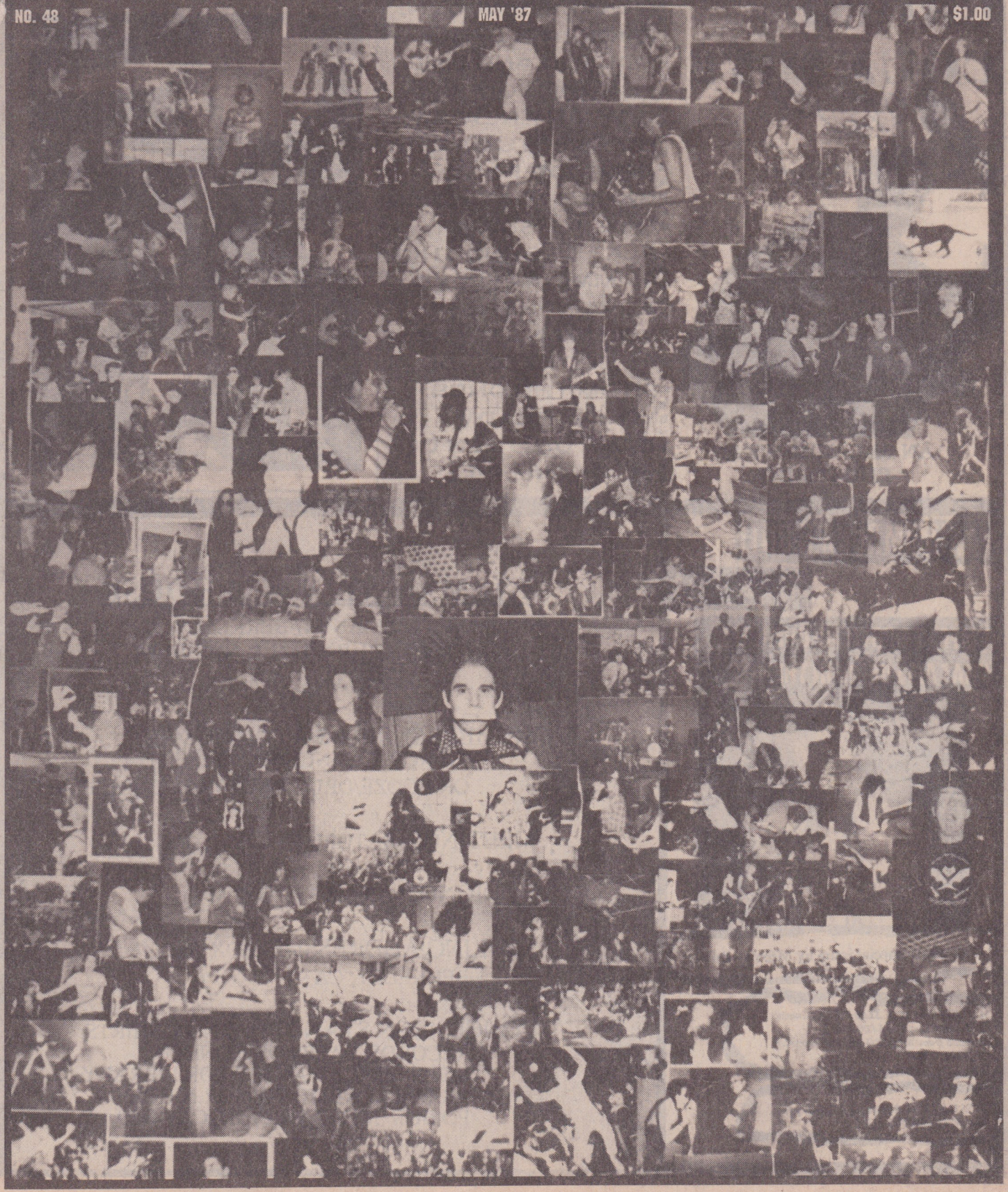
# MAXIMUM ROCKNROLL

NO. 48 MAY '87 $1.00



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MAXIMUM ROCK N ROLL

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An all-photo special issue by Murray Bowles

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**BACK ISSUES AVAILABLE:**
Issues #9-12, 15, 17-24, 26-27, 29-47

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## TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

### *STEVE SPINALI*

ARMATRACK-Oh Bungo-EP
ASOCIAL-Religion Sucks-EP
BEURIER NOIR-12"
CELIBATE RIFLES-Kiss Kiss Bang Bang-LP
EDGE-Banjo Single-45
FFF-EP
FORGOTTEN REBELS-Pride and Disgrace-LP
LAZY COWGIRLS-Sock It To Me Santa-45
LIFE SENTENCE-LP
LOOKOUTS-One Planet...-LP
PART TIME PUNX-Ohne Ende-LP
SHAVED PIGS-EP
SPOT 1019-LP
STREBERS-Ur Led Ar-LP
MOE TUCKER-MoeJadKateBarry-12"
V/A-I've Got An Attitude Problem-EP

### *MARTIN SPROUSE*

LIFE SENTENCE-LP
ELECTRO HIPPIES/GENERIC-split LP
LOOKOUTS-LP
EFA/CHALLENGER CREW-split LP
CELIBATE RIFLES-Kiss Kiss Bang Bang-LP
TOXIC REASONS-Bullets For You-LP
NOMEANSNO-Sex Mad-LP
FORGOTTEN REBELS-LP
MAGGOT SANDWICH-LP
SPECIAL FORCES-LP
YOUTH OF TODAY-LP
V/A-First Cuts Are The Deepest-EP
SOUP-demo

### *TIM YOHANNAN*

BEURIER NOIR-EP
LIZ DEALY-EP
FFF-EP/ANTIDOTE-EP
HAINE BRIGADE-Sauvages-LP
HALO OF FLIES-How Does It Feel-45
LAZY COWGIRLS-45/CYNICS-45
LIFE SENTENCE-LP
LOOKOUTS-LP
MAGGOT SANDWICH-LP
SHAVED PIGS-EP
SPECIAL FORCES-LP
STREBERS-LP
VERNON WALTERS-EP
V/A-I've Got an Attitude Problem-EP
YOUTH OF TODAY-LP

### *GLASER BROS*

MELVINS-LP
SHORT DOGS GROW-LP and live
HERESY/CONCRETE SOX-split LP
SNFU-live
WEIRDOS-any
7 SECONDS-Praise-LP
JOHNNY THUNDERS-Stations of Cross-TP
ELECTRO HIPPIES/GENERIC-split LP
Dodge ball at Gilman St
ISOCRACY-live
SCREAM-Walking by Myself-45
ACCUSED-promo TP

### *DOGTOWNE*

DOGGY STYLE-Last Laugh-LP
OFFSPRING-I'll Be Waiting-EP
SOLUTION UNKNOWN-Taken For Granted-EP
PAINTED WILLIE-Upside Down Town-LP
FISHERMEN-Can't You Stop-EP
STONEFISH-From 20,000 Fathoms-EP
HALO OF FLIES-Richie's Dog-45
NOMEANSNO-Sex Mad-LP
CAPT FUTURE & ZAP GUNS-In Her Klaws-45
V/A-Zivil Courage-LP
DIZZY SATELLITES-Crisis in Utopia-LP
CHOCALATE FACTORY-45 Minutes...-LP
DROOGS-Anthology-LP
SHOUTLESS-Bowery at Midnight-LP
CYNICS-No Way-45

### *Guest: Billy of 1/2 Off, Ron of Final Conflict and Mike of New Beginning Records*

NEGAZIONE-Lo Spirito Continua-LP
LIP CREAM-9 Shocks Terror-LP
LAST OPTION-Feel the Fight-TP
WARZONE-Lower East Side Crew-EP
CONDEMNED ATTITUDE-TP
DEADLESS MUSS-860 Seconds Cooking-EP
HERESY/CONCRETE SOX-split LP
CHEEZ-Colby Chaos-TP
FELIS-EP
NEW CHRISTS-Detritus-12"
ARTICLES OF FAITH-Give Thanks-LP
FACE FIRST-EP
CELIBATE RIFLES-Kiss Kiss Bang Bang-LP
V/A-2227/III KATEGORIJA/GUZ/SOR-split TP
DESTRY HAMPTON & WOLVES FROM HELL-EP

### TIM'S NEW SNEAKY WANT LIST

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SOZZ- (Swiss) Both 7"ers
CHAIN GANG- (NY) "Prostitute" 7" and Wrestler" 7"
VICTIMS- (Australia) "Human Turd" 7"

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**KJHK** Lawrence, KS 91FM Mon 11PM
**KPFA** Berkeley, CA 94.1FM Tues 9PM
**KUGS** Bellingham, WA 89.3FM Sun 11PM
**KZUM** Lincoln, NE 99.3FM Thur 11PM
**WBSU** Brockport, NY 89FM Tues 10PM
**WCNI** New London, CT 91.1FM Sun 10PM
**WKDU** Philadelphia, PA 91.7FM call sta
**WMEB** Orono, ME 91.9FM Thur 10PM
**WMUC** College Park, MD 88FM Sun 9PM
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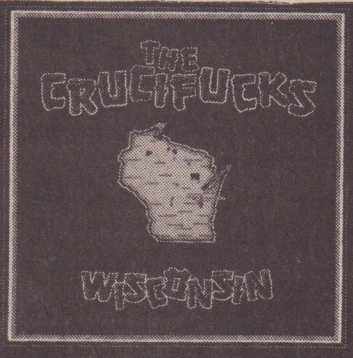


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virus 53

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## NUCLEAR QUAGMIRE: A REAL HOT POTATO

Rocky Flats nuclear wapons plant, operated by Rockwell International Corp. for the U.S. Dept. of Energy (DOE), produces plutonium triggers (small fission bombs) for larger nuclear weapons. Located about 15 miles west of Denver near Golden, CO, Rocky Flats generates about as much low- & mid-level radioactive waste as all other U.S. nuclear defense plants combined. It also produces high-level radioactive & chemically hazardous waste from 23,000 identified waste sources. Recently, local controversy about the Flats has centered around 3 major concerns: violation of environmental protection regulations, plans for incineration of on-site wastes, & safe disposal of waste substances.

A 2-year congressional investigation recently revealed that 6 out of 10 DOE operations including Rocky Flats, Savannah River(SC) the Mound & Fernald(OH), Hanford(WA) & Oak Ridge(TN) are contaminating their sites with high levels of both radioactive & hazardous wastes. Since Rocky Flats opened in 1952, a series of explosions, fires, leaks & waste-disposal operations has contaminated groundwater, surface water, soil & air at & around the facility. Found to be in violation of Environmental Protection Agency (EPA) regulations, these defense operations may already be "irreversibly contaminated," even by gutless EPA standards. National Geographic (4/87) notes, "some 65,000 commercial compounds enter our environment each year. Some are proven carcinogens & many more are suspected of being so. Yet only 8 chemicals are listed as hazardous & are regulated at their source by the EPA." Estimated costs to bring these defense facilities into compliance with EPA standards would run into the billions of dollars. Currently waste from the Flats, 3rd most polluted of DOE plants, are stored on site or transported to Idaho for temporary storage. Since DOE weapons facilities are self-regulating & for years claimed by the DOE to be exempt from health, safety & environmental standards set for private industry, it is unclear whether the National Environmental Policy Act requires an environmental impact statement to be carried out by the DOE.

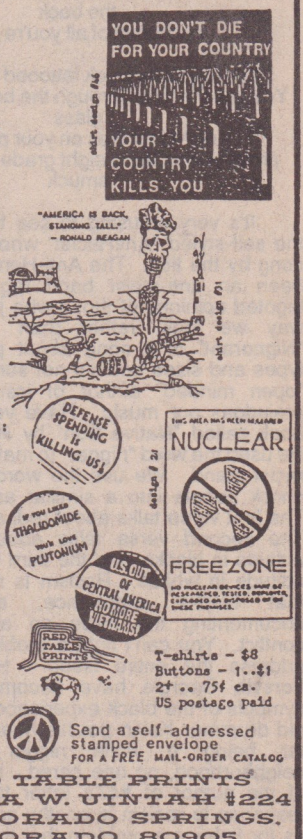
The Energy Dept. has sole responsibility for the disposal of high-level radioactive wastes nationwide. Currently there is no program for disposal of such wastes other than on-site burying or holding ponds. Colorado state officials recently set a national precedent by winning authority over the clean-up of hazardous & low-level radioactive wastes, although the ruling doesn't apply to mid- & high-level radioactive substances. Rocky Flats has applied for a permit from the state to incinerate up to 200 tons of mixed (radioactive & hazardous) wastes annually. Before such a permit is issued, a test burn must be conducted to verify a 99.9% reduction in the hazardous waste. Scheduled to begin the last 2 weeks in May the test burn would be in an incinerator used in the early 1980's to burn PCB, a toxic substance, before state jurisdiction. Claiming that "incineration is the safest disposal alternative available," (there are none) Flats officials want the test burn to include plutonium rather than uranium so they can measure the more dangerous element. If the test succeeds, the Flats would seek a permit for full-time incineration. About 30 weeks of round-the-clock burning is needed to reduce to ash the 1,500 cu. ft. of solid mixed wastes & 26,000 gallons of liquid wastes now at the site. Once caught up, officials say, about 9 days each month will be required to burn the 100 gallons of spent solvents, 75 cu. ft. of hazardous solid material, 900 gallons of mixed liquid & 600 cu.ft. of mixed solid wastes. Some of the contaminants include americium, tritium, diesel waste & carbon tetrachloride, as well as uranium & plutonium, a microscopic amount of which can cause cancer & genetic defects. The DOE claims its research shows that the incineration of plutonium is 99.97% effective. However, an EPA official said, "The question not resolved is whether additional air-pollution control equipment can handle radioactivity."

Environmental groups & local citizens are opposing the test burn as well as the plan to establish incineration as a disposal process, but citizen input does not have to be considered by the DOE. Selection of the first permanent site for nationwide disposal of high-level wastes has been postponed for up to 5 years; none of the states under consideration wants the permanent repository for spent reactor fuel. Washington, Texas, Nevada, Oregon & Idaho, & several national environmental groups have filed some 2 dozen lawsuits challenging various aspects of the DOE's site selection process. An experimental repository for only low- & mid-level radioactive wastes, scheduled to open in 1988, is being built in the salt caverns near Carlsbad, NM. Costing about $2 billion, the Waste Isolation Pilot Project (WIPP) will require trucking of radioactive wastes through the heavily-populated Front Range at a rate of about 1200 trucks annually. Rocky Flats generates about 18,000 barrels of this waste each year. The first TRUPACT II carrier truck, soon to be completed, will cost over $1 million; 21 of these trucks are planned to fill the national demand. Engineers on the WIPP are unsure how the radioactive waste will react with salt: "whether the heat generated by radioactive decay will speed up the salt creep or cause cracks or other problems."

The DOE has budgeted only 1.3% of its clean-up budget towards cleaning up the 72 waste sites at Rocky Flats. Only 2 other facilities have more hazardous waste sites on their land: Hanford has 322 & Oak Ridge, 79. A monthly report on the DOE's clean-up progress will be made available to the public under state regulations but only after the DOE has edited it, often a time-consuming job. In 1985 a designation labeled UCNI or 'Unclassified, Controlled Nuclear Information' was established by the DOE to protect weapons programs from possible terrorists; it's unclear how this editing will affect the veracity of DOE reports on itself. A state health official said, "we asked for more information on the closure (of the waste ponds) plan, specifically, how clean is clean?" This writer wonders the same thing. Certainly the quagmire of hazardous, toxic or deadly wastes are not isolated to Colorado, but simply indicative of a national catastrophy of unparalled proportion. The only safe & defensible way to deal with mixed wastes is never to create them. Stop nuclear power, weapons, production & disposal now. CLOSE ROCKY FLATS! SHUT 'EM DOWN!

by Red Table Prints
Sources: Rocky Mountain News & Denver Post, Denver, CO; Gazette Telegraph, Colorado Springs: Jan. thru March, 1987.


RARE, RADICAL & REVOLUTIONARY T-SHIRT DESIGNS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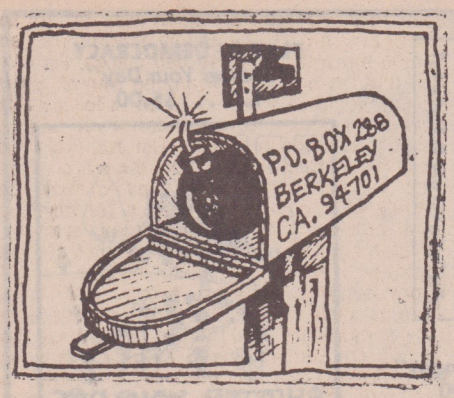


Dear Editor:

Issue #47 included a letter signed "Antifascist" in Atlanta, putting the Anti-Heros down for our song "Nignorant". They called it a "racist anthem". Seeing how my band wrote an anti-racist song and sarcastically called it "Nignorant", I think the "Anti-racist" in Atlanta might like to read the words they were too "nignorant" to listen to.

Nignorant

You're fat and ugly but you don't care
You got a beer back and greasy hair
You always talk and you never shut up
and worse of all you always beat me up.

(chorus)
You're Nignorant x2
You're a piece of shit
You're Nignorant x2
You're a middle class twit
You're Nignorant x2
We treat you like a joke
You're Nignorant X2
and worse of all you're broke

You've never had the girl you always brag
you fuck nubile girls you stupid fag
You once had a friend but you stabbed him in the back
and worst of all you're black

You got Daffy Duck tattooed on your ass
You see the work through the bottom of a beer glass
The eight foot tires on your pickup truck
prove you're still in eight grade you red-neck smuck

It's very amusing to see the prejudice of the self-styled "AntiRacist" who can judge our song by the title. The Anti-Heros have always been an anti-racist band regardless of the bigoted opinions of those who judge us by the way we look, rather than talking to us. "Nignorant" is a song about prejudice of all types and sizes and it's not surprising that the "open minded" author of issue #47's letter prejudges our music. Have you ever read a book called "Native Son" by Richard Wright? He used the word "nigger" to make a strong anti-racist stand. We use the word "nignorant" to shock people into a similiar anti-racist stand. The first verse talks about rednecks in general. The second verse talks about the redneck attitude in blacks, and the third talks about that attitude in whites. Racism is not just a thing that blacks experience, and we are documenting the issue on all side of the conflict. You can't fight a problem if you don't address the entire issue. Howard Beach, Forsyth Georgia have become international symbols of the black experience, but when our old drummer Kevin got his head bashed open for being a white nigger in a black neighborhood, no one cared. It's hyprocritical of the author of #47's letter to say the best response to racism is apathy and then criticize us for fighting a problem that this person does nothing about. The author of this letter also contends that we are racist but claims we aren't This is an equally stupid point because we're proud of what we are and if we were racist we'd come out and say so. And since we're not, I'm willing to spend an hour writing a letter in response to an ignoramus who doesn't deserve it. The song "Nignorant" was not included on the radio station demos because it was recorded on 4 tracks and the promotional material was done on 16. But why should this person care whether we sent it to the stations or not? All of Atlanta's radio stations are too prejudiced to play even one of our songs.
The Anti-Heros/ 1229 Euclid Ave #2/ Atlanta, GA 30307

*Dear Anti-Heroes,*

*I'm glad you wrote in and tried to clarify things. I'm equally happy to see that you are trying to intelligently deal with difficult isues of prejudice. But I can see how someone, even with the lyrics in front of them, might misconstrue your intentions. Also, by using the term "fag" as a put down (and in this case, it's not a sarcastic usage), you display a bit of prejudice which might easily lead listeners to assume that you're not being sarcastic in the rest of the song. Tim*

Dear MRR and the masses,

Hmmm... the stench continues. After reading Mykel's column in No. 46, I feel compelled to throw in my two bobs worth. Whether or not punk pertains to cheap or expensive, fun or serious aspects or ideals, I don't think it is of prime importance. What foremost maintains my beliefs in punk is the alternative attitude and lifestyle it promotes, that is by those bands and indivuduals who haven't already sold out, or let their egos gain control over their instincts and insight. From my perception and experience with Chris Williamson, he shows little interest in alternatives. Big business plays the major part in Chris Williamson's affair with punk. It has been proven that you can handle large scale projects in punk with intentions remaining honest, and to the core of that alternative mentality, without selling out and playing down to the scummy big business approach - just look at the reputations of the good people of Dischord records and the fanzines of Maximum RocknRoll and Flipside for example. You can keep it alternative (if you try and want to) and still make money, but it's always a question of how much and through what approach you use to make it that matters. I know that when I saw Discharge at "The Ritz" last year, while traveling on route to Boston from Washington DC, I was not allowed by CW to take some personal records purchased in DC into the show, because he did not trust my honest admission that I had no intention of selling them. After suggesting that one of his musclemen escort me to the baggage storage area to witness me dropping off my stuff, he declined and still refused me permission because of a few records, and after I'd already paid the ridiculous $12 admission price - maybe the joke was on me after all. After much hassle and mistreatment, I arranged to leave the records in his private office. Well, I entered reluctantly, only to be further disgusted by what I saw, like 2-gulp cups of water for 50¢ and the deadest, worst atmosphere I've ever felt at a show - that was until Discharge!! I haven't laughed so hard in a long time - worth the 12 bucks alone! Upon leaving, I retrieved my records from a depressed, definitely pissed off promoter, and I could only laugh further! If New York is a jungle, then Chris Williamson is definitely no Tarzan!!

Before ending, I have to thank and say hi to all the wonderful friends and people who I met and put me up in my 10 months in the US, England and Europe - I have so many fond memories thanks to you, and you know who you are. You rule, with a capital 'fully!! If you wrote me in that time, and think I'm a "testa de catzo" for not replying, you'll receive a response in the short future, once I have some postage money together. Sorry, but I was away 6 months longer than originally intended.

By the way Mykel, I'm interested to know - if you so willingly support Chris Williamson's approach to punk rock, then why do you organize Artless' tours of Europe independent of tour agencies and only through the alternative of non-profiteering promoters which exists there. Take it easy, Grazie and Ciao,
Dave Ross/ 3 York Crt/ Heathmont/ VIC 3135 Australia

Dear MRR,

As a devotee of hardcore I study every microscopic detail of MRR. Just lately I've been following the Chris Williamson/Rock Hotel controversy, and it's shown me how US HC is so different from any other country's scene.

I was trying to think how Chris Williamson would survive if he came over to Europe, and I find it really hard to find any comparison to him and his "business" over here. Basically, I think he would starve to death! No one over here would be prepared to pay $5 for a show, never mind $17!!! I doubt that any bands would play for such a promoter, and nobody whatsoever would turn up to see them anyway! If someone charged up to $17 for a punk show in the UK I'm quite sure someone else would come along and kill them on the spot, even dicks like GBH and Exploited can only charge $5 a show.

A well known promoter in Birmingham with a bad reputation for messing around/not paying bands recently had his car mashed, and he only charges $2 a show!!!

BGK recently came over and wowed us all, when they played my town, Bradford, it cost $1 to get in! That's not because the British economy is fucked (as the musically excellent/ politically brainless White Flag say), it's because people won't stand for businessmen in punk rock. Thank god for the few USA bands that come over to Europe and do the alternative circuit without wanting to go home with a pocketful of cash each.

Oh well, time to sit back and wait for Negazione to get here in April...

Suck on that, Mykel!
Richard/ 3 Paddock Close/ Wyke/ Bradford/ West Yorks/ BD12 9LB England.

PS- All queries, replies to this letter, and traders are welcome to write!

MRR,

It makes me and I'm sure I'm not the only sick to read the bullshit letters in you're zine. Everytime I open it, it's like a Donahue script about people pissed at one another, as if they're really going to listen to each other! No I don"t think so. Sad to say it gets pretty fuckin' boring to read the same shit issue after issue. I now skip the bullshit but sometimes look back and laugh at the mindless conflict that goes on in your zine. I ask myself the question, "Why don't they fight for something more important than fighting each other." Everybody's different in their oiwn way, which has been said before but seems to have not been understood enough. The point in my letter is "that most of the letters are stupid and nobody wants to read stupid shit issue after issue.

Thanks for your time and write if you feel stupid.
Donna Shepard/ 87 Elm St/ Winooski, WI 05404

*Dear Donna,*

*While I agree that on the surface many of the letters in MRR appear to be just bitching about this and that, I think one has to look a bit deeper. The first step towards any change taking place (in society or in an individual) is the waking up, the development of critical facilities, the ability to evaulate situations. While perhaps to some the subjects being "evaluated" in MRR appear picayune, I think most indeed are microcosms of larger "world" problems, and therefore there is value in this level of bickering.*

*If that was where it ended, if people only*

*bitched and never tried to do anything to resolve the contradictions they discover (again, in themselves and society at large), then you'd be right. But, the pages of MRR are also full of people trying to do something, anything, to get out from under the overwhelming pressure to be apathetic, uncritical and hopeless.*

*It is here where the balance is struck, where the dissecting transmutes into creating. If people's (or MRR's) sole purpose was to rag on everything, again you'd be right. But I think we present both the incipient stage of awareness, the anger that follows when people find out they've been hoodwinked or brainwashed most of their lives, and then the inspiration to channel that anger or disgust into creating some kind of positive, alternative expression.*

*Maybe to some those fledgling efforts don't mean much, or seem misdirected, but to me they are important first steps. My greatest fear is that those who are beginning to put their ideas on the line will get shot down in a hurry, and never gather themselves together for the further efforts. It's too easy to sink back into bitterness and cynicism or to take the path of least resistance and yuppie out or even to "get religion". Being a "rebel" throughout one's life is neither romantic nor a painless cop out--quite the opposite, it's a lot of work and often the choices one makes lead to great sacrifice or ridicule.*

*But that's getting ahead of myself. What I really wanted to get across was that I hope that what seems like superficial griping here may be both a healthy outlet for some, and may lead to further understanding and activism in the future--that our "scene" is a more manageable world to deal with, one where small victories of effort are possible, and one from which people can base their attacks upon society in general. Tim*

Dear MRR Readers,

In #44 the Guest Opinionator failed to win me over and I'm gay too! First of all I neither hide or show off that I'm gay, I've been beat up before by fagbashers, but these guys were gay also. Why was I beat up? Well, once because I wasn't a pretty boy George Michael clone, again because I was a "punk" and again because I hurt someone's pride by putting down gay people who are shallow hypocrites. I've met somewhere around 100-130 gay people, male and female. Sadly, none proved to be friendly compassionate, caring, etc. For seven years I've been looking for someone to care about but all I ever found were people who enjoyed hurting others. One guy beat the shit out of me for fun, another got me to like him then dumped me. Still another was going to come out and see me but failed to show up and I never heard from him again. No gay group I've tried to get help from has ever responded and it's real hard to live with the fact that I'm gay in an area with no recourses to help better my situation and also to live with the fact no other gays want me around because I'm not pretty or in their clique or a gay stereotype etc. I think gay people should clean up their act and start caring and respecting each other before you expect others too! I've had very few problems with how straight guys and girls react to my being gay. It's the other gays who've made my life miserable. I have been totally unhappy - with no relief for 3 years. I just can't stand to hear gay people say "We're victims" when they brutally victimized their own!

Thanks for listening, Gary Hemp/ NJ

*Dear Gary,*

*I don't think you can make generalizations about gays any more than you can about straights. I've always had a problem with people defining themselves in terms of who they do or don't have sex with. During about 10 years of living in or near San Francisco's Castro District it became pretty obvious to me that there's nothing intrinsically revolutionary about mainstream gay culture; in fact, there's a pretty deep-seated conservative/consumerist streak to it. But look at it this way: if you were straight, would you expect to fit into and be accepted by any given group of heterosexuals? If you're looking for love, friendship, or acceptance, I'd suggest you try to see people, including yourself, as individuals rather than as members of a certain sexual orientation. Lawrence*

Dear MRR

Almost two years ago I sent off an interview questionaire to LES CADAVRES via Aline Richard of New Wave ( a French zine) who said she would hand it to them and return it. At the time, my zine was called 9 Years On. Weeks, then months went by, no response. I tried twice to contact Aline but again, no reply. I'd almost forgotten about the whole thing when, flicking through MRR #45, I came across the very same CADAVRES interview, as done by 9 Years After zine. Thanks a fuckin bunch I thought. I don't mind my zine interviews appearing in other zines, no way, anyone can use anything I've done if they want to, but I don't think its too much to ask to let me use it first, is it?!? Due to the cold shoulder given by those at New Wave, it seems likely that by the time they got around to actually completing the piece, someone decided it would be best to send it to MRR where they would get maximum exposure. This could either have been LES CADAVRES or Aline Richard himself. Either way, what sort of a fucking attitude is that? I spend an hour or so writing to them and I get ignored, "Oh so he's wasted a stamp, who cares?" Well everyone should care. I spend God knows how long trying to piece together a worthy zine every couple of months, then scrape up every available penny to get 1,000 copies printed up and posted around the world, and what do I ask in exchange? Apart from a bit of money to finance the next one, Nothing. I do it for the love of the music and the faith in the attitude, and that's the way it should be.

This is not an isolated incident, it happens all the time. No matter how hard you try to convince people that trust, cooperation and honesty is the only way, there's always some self-centered bastard who's looking after No. 1, and fuck the rest. We don't need these people. Nobody ever needs these people.

If you take more than you give in this life you'll die miserable. I'm no martyr but I'll die without guilt. P.S. Copies of 10 Years On us $1 ppd. Record Traders - get in touch - Thanks Graeme Price/ 26 Main Road, Trimdon Village/ Co Durham/ TS29 6QD England

Dear Maximum Rock n' Roll:

I just finished reading an article about prison in the March '87 issue, and as a prison worker I felt I should add my 2¢ worth.

I felt the article was a bit biased and tho' many points were in fact true, I felt they were merely touched upon and therefore the whole picture was not depicted.

Yes, prison is dirty. Why? Obviously no maid service is provided so the inmates are expected to clean up after themselves. And why shouldn't they? These are grown human beings and if they were "on the streets" they would have to look after themselves. If they needed their mommies they should've stayed safely at home under her protection (in my stubborn opinion). I know from experience that these guys can become pretty lazy and their health habits can be very unsanitary. They piss moan and groan like children if they are reprimanded for unsanitary habits. By reprimanded I don't mean lock ups or beatings or whatever it is you imagine... I mean simple statements like "don't use that dirty water to wash the tables," or "please sweep that mess up." I honestly feel like a big sister or a mommy sometimes because I have to deal with the inmates on such simple matters.

Which brings me to point #2: Authority and its use and misuse.

I've worked in all sorts of prisons. I've seen how situations are dealt with. I'm not an officer but I have the authority of one. I've been behind the walls of some bad places. I'm only 5'3" and I'm an attractive young woman, most people would expect that I'd be in for a rough time. Most people have pre-conceived notions about prison and prisoners. But truthfully I get more lewd/crude remarks from the officers than I do the inmates and my staff is made up entirely of inmates serving time for anything from drunk driving to murderous butchery. Granted I get a lot of long up n' down looks but basically I don't get much hassles. Why? Because the inmates are human and I treat them as such. Most of the time I just deal with petty arguments and laziness. Most of the officers are just working in the prison 'cuz the benefits are great and the work is minimal. In fact many officers and inmates are seen playing cards, pinball etc. together and having a good time. And this isn't to get any "snitch info". It's just to pass the time.

Yes there are some real asshole cops suffering from acute RAMBOSIS - But usually nobody wants to be associated with them and they learn the "hard way". Yes - sometimes inmates are set up if they are particularly hard to take and it's a shame. But mostly they are just scutinized until they hang themselves with a slip up.

Physical violence on inmates by officers is also minimal. Fear of lawsuits or harm to family members is usually enough to keep in in check. (The power of the pen is more useful.) Usually the inmates beat on each other for offenses and the officer doesn't have to deal with the situation.

As for seeing the outside or not seeing the outside as was stated in the article, or activity-wise...

I say (in my state anyway - Massachusetts) Bullshit. Large yards with exercise equipment, basketball courts and running spaces are provided and used. I know it's no big thrill but shit - it could be a hell of a lot worse.

Activities? In Bridgewater State Prison, and at the treatment center for the sexually deranged - movies are shown regularly as well as at the state hospital for the criminally insane. Inmates are allowed to plug in 5 appliances in their cell. It could be a TV, a VCR, a radio, a stereo, even a refrigerator in some cases and plenty of board games and decks of cards are provided.

I know - I sound like a prison advocate. No way! Basically it sucks and I know it! You know it! But it's another side of the coin, I felt I should point out.

I think I speak for all concerned when I say violence breeds violence. Most officers don't go looking hassles - they stumble upon them during routine checks, and if the inmate concerned is usually mellow or easy going - no big issues are raised.

However we all know that these people are not in jail for their mellow natures. But - most of the violent crimes were during moments of temper tantrums (so to speak) and the inmates aren't always on the prowl for fight. So I'm speaking on behalf for both sides. I've been busted and hassled and blackballed and yes jailed myself. I understand the feelings of hate/ resentment etc... of both sides.

Remember - we do our time too! 40 hours a week 52 weeks a year. That's 2,080 hours of living with silly rules and stupid red tape regulations and all the rhetoric that goes with prison life. But I'm digressing.

I would like to point out that Australia was originally intended to be a prison colony. In the old days rogues and murderers and "undesirables" were sent from Europe to Australia to live where they were "tended" to by vicious and cruel "caretakers" - beaten and worked to the death. It was in fact a colony of the most vicious hardasses of the time.

No - I can't stick up for the way prison is run. I think it's pretty fucked up and I hate it mostly. I just felt that some other points would

be made.

We all know that power / authority corrupts but for the most part from my experience in several prisons (min to max) most of the supervising people aren't the horrible ogres they're made out to be.

We're all human - we all fuck shit eat and break the laws. Some of us get caught and others don't. Prison is a fact of life. And I'd hate to think about some of the weirdos being on the streets. I'm glad they're incarcerated and I feel bad for the ones who got the shit end of the stick too! I don't blindly accept prison but I don't deny the need for it either. So until better solutions are devised or the world ends - I guess we'll always have prisons. If you care about the "treatment factor" I suggest you do something.

Donate your old belongings. One man's swill is another's gold. It won't change the system but it helps.

If you have something to offer in the way of knowlege - talk to the superintendent about getting a class going - it could be art, literature, anything. Hell maybe they'd pay you. Set up a drama club or anything you'd like to share.

It may sound small - but you have to stop complaining and start contributing.

I hope my opinions aren't considered too menial to be printed. I hope you never have to see a jail. Peace & freedom, love Judy K@ös. Judy Johnson/ aka K@ös/ Middleboro, MA

Dear MRR,

Reading the article "Society's Greatest Crime" by Di Larfing in MRR #46 reminds me of the position I found myself in not so long ago:

One night last July (1986) me and three friends were in Huddersfield Town Centre; we had just left a pub as it was closing time. We walked down the street towards one of the fast food take-aways. Outside we saw a police van and a crowd of youths, mainly blacks. As we approached we noticed that the pigs (police) were dragging, punching and kicking two black youths towards a waiting police van.

One of my friends asked someone who he knew in the crowd what was happening. He replied "they were just having a laugh and joke with a few of their friends and the pigs arrested them for fuck all."

By this time more van loads of pigs had arrived. Three of them came up to us four, presumably because we stood out from the crowd, (two of us had mohawks and two had skinheads). They said: "You four, on your way." We said we were waiting to get something to eat, but they started shoving us bodily down the street.

My friend started to protest; he was immediately pounced on by three pigs who proceeded to carry him towards a nearby van. The rest of us tried to ask why he was being arrested, but another ten or more pigs came running towards us. Three of them grabbed me, I tried to struggle, they then carried me towards the nearest van. I struggled a bit more so one of the pigs began hitting me on the back of the head with his truncheon. He hit me about five times. My head was bleeding; I was dizzy. As I was being thrown into the van one of the pigs kicked me in the balls. I fell forward onto the van floor and two pigs then knelt on me as I was face down, all the way to the police station. My friends had also been as badly treated. We were thrown into separate cells with no mattresses or blankets. We were given one meal the following morning. By evening, at about 7pm (20 hours after being arrested) we were all charged and released.

I was "charged" with assaulting a police officer, obstructing a police officer and threatening behaviour. My friends were all charged with more or less the same charges.

In England if you are unemployed you can get "Legal Aid" which means you get a solicitor to represent you without having to pay for it. We all got the same solicitor to represent us.

After 5 months waiting we were finally up in court. We were all expecting to get a large fine or "community service"(unpaid work in the local community).

The solicitor told us (me in particular, because I have got a dragon tattooed on the side of my head) to grow our hair to make ourselves look more "normal"??. He said the magistrates wouldn't like the look of us because we were punks and skinheads. But we said "No, we're not changing just because of 3 narrow minded rich bastards sat upon their bench."

At the start of the trial three pigs gave the evidence against me. They all made up a bunch of lies, saying things like "he (me) punched me, then headbutted me" and "we had to use force to restrain him. He was lashing out everywhere, he punched me , blacking my eye and giving me headaches for weeks afterwards". All their statements (lies) were completely different from each other, but the magistrates took it all in. We then told our stories, all to no avail. I was given 3 months imprisonment for assault, 3 months for obstruction, and 1 month for threatening behaviour. The sentences run concurrently, which means I serve the sentences all together so I do the 3 months in prison all together.

The magistrates must not have liked my tattooed head or any part of me because I was the only one of us to get sent to prison. The other three were all given 3 months imprisonment suspended for one year.

I was taken (along with another lad who was doing 8 days for not paying a £20 parking fine) to Armley jail which is about 20 miles from Huddersfield in a city called Leeds.

The jail is at least 100 years old and looks like a huge castle with a giant fence around it.

We were taken into the jail wearing heavy-duty handcuffs. We were documented (names, addresses,etc...taken down) then strip searched, made to have a shower (cold), given second hand clothes which were ill fitting, Next we were given some "food".?? It was cold pie and about 10 peas (no kidding).

After we had "eaten" two screws came in and shouted: "Right you two bastards, on your feet, it's bedtime". We were given 3 blankets and 2 sheets and led to a cell. The door was opened by a screw who told me to "get in". The other lad was put in a cell further along the landing.

Inside my cell there were two other men. I introduced myself to them, as they did to me. They were both really sound men; they told me how to get on and things like which screws to avoid, where not to go, etc.,etc... I was lucky to meet these two, because they also hate the screws, the system,everything just like I do. So we had at least one thing in common.

The cells themselves (which were built to hold one man) have one pair of bunk beds and one single bed. There is one cupboard with one drawer in it, a washing bowl and a normal plastic bucket with a lid on it which was supposed to be used as a "toilet". Luckily, the two men in the cell had a rule not to crap in the bucket, just use it to piss in if you couldn't wait until morning. I was told if you pressed the "indicator" (no electric buzzers here) the screws wouldn't let you out to use the toilet because they couldn't be bothered walking along the landing. So you either had to crap in the bucket or wait until morning. The two cell mates told me that Armley jail is the most overcrowded jail in England. Next morning I found that out for myself.

At 8:00 am the door was opened by a screw who shouted "slop out", which means empty the "toilet" buckets. I got the bowl for some hot water to have a wash. We walked out onto the landing. It was packed with men wearing blue and white striped shirts. They were young men, old men, black men and white men, in fact men of all shapes and sizes. As I neared the "sinks" area a smell of shit and piss hit me--it nearly knocked me over it was so powerful. I had to hold my nose as I queued to use the hot water tap. When I got to the tap I could see men emptying their buckets full of shit and piss into a huge "sink". They then swilled out the buckets and returned to their cells. There was one flush toilet in the corner (no cubicle round it or anything, it was just in the middle of the floor) about 15 men were waiting for the use of that one toilet, so I made do with a piss in the one urinal. The toilet and urinal had to serve about 90 men, absolutely fucking diabolical conditions. But if you complained you ended up down the block (solitary).

Next it was breakfast. We had to walk all the way round the landing and downstairs to get our breakfast, then we had to carry the trays back to our cells and eat it behind locked doors, sitting on our beds. We had a handful of cornflakes, a drop of milk and sugar, a tiny piece of bacon and a dollop of powdered egg, (scrambled), a plastic cup of very strong tea with no sugar. That was one of the better meals they served up while I was there.

It was winter when I was in so it was really cold in the cell ( I caught the flu after the first few days). We couldn't have our daily 1 hour of exercise (walking in circles around the yard) because of snow on the ground, so we were locked up 24 hours a day, instead of the usual 23 hours a day.

There were no jobs unless you were doing a "long" sentence. I didn't have a job but they still paid me the handsome sum of £1.30 per week. We were allowed to buy tobacco, soap, shampoo and toothpaste, etc...but they charged nearly double the price for toiletries.

The inmates were doing sentences ranging from 8 days to double life sentences. There were murderers, rapists, armed robbers, etc...mixing with people who didn't pay their parking fines and other "petty" offences.

It is a terrible, dirty, smelly place and if I never see the place again it will be too soon.

The prisoners are treated like animals so of course they begin to act like animals. And they resent the system even more. It they were treated with a little kindness and respect, I'm sure they would act mort kindly and respectfully towards the screws, etc.... How can a man live with 2 others in a space 8ft. by 12ft.? Well, he has to in that dump. One Yorkshire judge when asked about the "3 to a cell" situation replied: "I won't be happy until it is 3 to a bed After all," he added,"if people behaved properly it wouldn't be bad for them would it?"

All I can say to him, people like him, and people who condone the things, the police, the courts and the system does to the poor, mostly innocent people is FUCK YOU, FUCK everything you stand for, FUCK the rich bastards who shit on the poor. And a big FUCK OFF to any pigs who pretend to be honest and friendly by helping old ladies across the road.
Gaz Dawson/ 41 Church Street/ Moldgreen, Huddersfield/ West Yorkshire, England.

P.S. When I was released I was not a reformed character in any way whatsoever. If anything I hate the magistrates, the police, and the whole penal system even more than I did before if that's possible.

Dear Maximum Rock-N-Roll,

I am a Black revolutionary known as "Black Velvet"; currently, but temporarily, incarcerated in the state of Michigan. I am, by profession, involved and interested in all liberal and progressive concerns, opinions, and views pertaining to political, economic, and social endeavors.

Being true to what I am, even incarcerated, my days consist of meditation, physical exercise, yoga, and continuous political, economic, and social observation and study.

Recently, a fellow comrade sent me some political literature; among the literature was the February '87 (#45) issue of the Maximum Rock-N-Roll magazine.

After reading the magazine, I was appalled, yet, appreciative. I was stunned, yet, I understood; I was still, yet, I was

stimulated. To make myself perfectly clear, Maximum Rock-N-Roll is an ingenious and exciting magazine--and I truly enjoyed it.

Maximum Rock-N-Roll allows one a sense of freedom and relaxation. It allows one the space to lay down defenses, thus, freeing one to truly be the feeling one feels. As well, the magazine brings free-thinking individuals together who share similar thoughts, feelings, and action.

Even when there appears to be conflicting views; the shitworkers, the contributors, and the readers share a common bond which creates and sustains a vibrant and soothing force that enfolds and liberates the thoughts of those who find themselves continuously glancing through the pages. Congratulations everyone!

Now, as we all are aware of, to solve, resolve, or dissolve any so-called problem, we must never struggle to seek an answer, but rather, we must be passively aware of the so-called problem--and being such: the answer will reveal itself.

Using such a principle, we are able to enact positive and productive actions. We will be able to realize, individually, a corporeal and incorporeal, as well as analytical understanding. Therefore, let us--reformers, free-thinkers, revolutionaries--unite and be the dream we dream; setting a positive, productive, and progressive example for all to follow.

Therefore, I want all you free-thinkers, reformers, liberals, freedom seekers, and progressive leaders to contact me--yes, I mean you, and ladies you're included, needed, and wanted; write to:
"B.V." Seals/ P.O. Box E-160343/ Jackson,MI 49204.

P.S. Together We Stand; Divided We Fall.

Dear friends,

The article about prisons was great, especially the connection made with the justice system as a whole. Society and prisons are interdependent. For those of us who can't or won't conform it exists as the final option of state oppression. Those with money can feed the system to keep out of prison, those without money face the final mandate.

Prison is like an absurdist play of "normal" society. The life we lead every day is both emphasised and exaggerated by prison society. We also live structured lives (by work), we have guards (police and our bosses), we live surrounded by rules and regulations just waiting to be broken. Freedom has become an empty word which many people talk about as though they have any choice about the society we have to live with. Both prisons and factories were designed by the same groups of people with the same goals, and most of us work in places that have been influenced by factory structure.

I had recurring dreams of being in a kind of prison until I suddenly realized that the dreams were really my true feelings about everyday life. The only true freedom we can have is to live as independently of the system as we can.
Rogue/ Portland OR

Dear MRR:

Congratulations for publishing Di Larfing's article on prisons in #46, and finally opening up a subject which needs far more attention from punx than it has gotten in the past, not only because jails are at the foundation of the control system but because so many punx have or will have experienced some form of incarceration. Larfing's piece is about as good an analysis as can be done from someone outside the prison system, and remarkably well informed on American conditions.

There are, however, a few areas where some comments might be useful: Incarceration is, in the United States, the sole surviving form of legal slavery, as the 13th Amendment to the Consitution left an exception for convicted persons. Thus those of you who are opposed to the whole confinement system are rightfully called "abolitionists."

Abolotion has been tried, in one area, in one state: Massachesuetts successfully abolished its juvenile prisons, and without any of the predicted dire consequences.

"Rehabilitation" is an outdated concept in the U.S. even among the prison officials, who no longer (generally speaking) use it to justify prisons. They don't need such arguments, since the public demand for ever more imprisonment, fed by politicians and the media, shows no sign of slackening, and programs for "rehabilitation" cost money which they would rather spend on building more prisons and hiring more prison officials (thereby not incidentally increasing their chances of promotion).

Di Larfing didn't mention the bail system, which is a key part of the U.S. way of imprisonment. Basically, if you belong to the powerful, them you are considered to have "strong community ties" and get low bail or no bail at all--if you're poor, black, etc., you go to jail. Thus almost all the people in local jails are poor. Once jailed, it is much harder to prepare a defense, consult with lawyers, and convince a judge that you're not a "criminal type."

Crime in general is, I think, partially biological. For reasons grounded in evolutionary survival, according to socio-biologists, the human species needs to distribute the tendency to follow or defy social convention among the population in such a way that a significant minority (expecially among young males) is biologically more predisposed to rebel and defy authority; this is expressed in modern society by breaking laws. Following this reasoning (which is too lengthy and complex to detail here, but which I find quite convincing), there will always be rebels and criminals in any human population, though the social-cultural environment is very important in determing how much this biological tendency is actually expressed in behavior.

The author discussed rape at length but missed a key element in this particular crime: rape of males. Recent research has shown that between 80 and 100% of all adult male rapists were themselves the victims of sexual assault, usually as boys, thus setting up a vicious cycle in which males deprived of control over their own bodies seek to regain it by taking control of someone else's body. That rape is primarily a power trip rather than a matter of erotic attraction is conclusively established among those who have studied it. Even the gender of the victim is secondary: Although the vast majority of rapists are straight/heterosexual in their consenting sexuality, boys and girls are at equal risk of sexual assault (though sexual assault on boys is the most hushed-up of common crimes), and rape of adult males is far more common than the public realizes, even "in the community".

Larfing quotes Dennis Alsin as saying that one who becomes imprisoned "will have no faith in man very soon." Based on my own experience of four years in federal prison (for "assault with intent to commit murder" on a cop), I beg to disagree. Not only did I experience instances of excellent prisoner solidarity (such as 100% observance of a food strike), but along with the many assholes in prison I also met and got to know some of the finest and most decent people I have ever encountered anywhere.

I was one of Carl Harp's correspondents (he was very interested in my work against prison rape) and was glad to see him memorialized. One footnote: The Aryan Brotherhood is a rascist, Nazi organization of prisoners, not guards; it is mostly West Coast based and especially strong in California, whose prison system seems to be more gang dominated than most other states.

Di Larfing's article did not discuss alternatives to incarceration, but for anyone interested in this subject or the abolition movement in general, I recommend contacting the Prison Research Education and Action Project (PREAP), Shoreham Depot Road, Orwell, VT 05760 for information.

And for a view from the inside of the incarceration experience, (plug follows): get my C-60 tape, Jail is..., for $2 from APRC,/151 First Ave/ Box @/ NY, NY 10003

Information in jailhouse rape and its use in particular against political prisoners can be had from People Organized to Stop Rape of Incarcerated Persons (POSRIP)/ PO Box 246/ Napa, CA 944559.

A good general publication on prisoners is Fortune News/ 39 W. 19th St/ NY, NY 10021. Californians should contact the Prisoners Union at 1315 18th St/ San francisco, CA 94107 and Pennsylvanians the Pa. Prison Society/ 311 S. Juniper St/ Philadelphia, PA 19107.

Finally, I would like to encourage any MRR readers currently locked up or formerly imprisoned to write to me about your experiences.
Donny the Punk/ POSRIP eastern regional director/ P.O. Box 20406, Col. Cir. Sta./ New York, N.Y. 10023

MRR,

This letter is in response to one printed in #46 by Steve, the DISCHARGE guitarist. It really pissed me off to see him slagging Cal (or is it Kelvin?!) off. I don't personally know anyone connected with Discharge but what I do know is that 7 years ago they gave the punk scene a much needed kick up the arse with their "punk as it should be played" 7" "Realities of War".

Discharge encouraged many, many bands to form and play fast, thrashy punk - stuff that had never been heard before. They were the driving force behind the resurgence of punk in the UK in 1980/81/82.

I've seen Discharge quite a few times in London (the last time being July 86). On that occasion they played a "Grave New World" set (ie no oldies). I joined in with the chants of "Shit! Shit!" etc. I left, thinking "What the fuck has happened to this once great band?"

Then someone sent me a tape of the Grave New World LP and I gave it a good listen. Sure, the vocals are different, but once you got used to them you realized what a brilliant album it is.

If Steve truly considers Cal to be a "talentless wanker" (quote), why did he agree to join Discharge, play on the LP, do tours with them and earn money from them? If he didn't like it, why didn't he fucking leave? I fully understand if Cal doesn't want to play "But After the Gig" anymore. Why should he? Plenty of other bands change their style and sets. It isn't necessarily called selling out. It's called becoming better musicians. It's called progression. It's called "I don't wanna play 3 chord fucking thrash all the time!"

Discharge was Cal. Cal was Discharge. If they play here again I will go and see them, but why the present line up intend to carry on with the name I don't know. None of them were in the original band. It will be like the UK subs without Charlie Harper or Motorhead without Lemmy. Let's remember Discharge for what they were. Presumably the "new" band have new ideas. If so, they should have a new name to go with them, and stop living off the one that Cal created.

I'm not usually in the habit of back-biting but but Steve's selfish and arrogant attitude really bugged me. As I stated earlier, I am no authority on the band and it's very likely that Steve knows facts about Cal that have coloured his opinion - if so, put us in the picture. We've all heard stories about him, but are they true?

Anyway, that's about it. Thanks to Discharge for being a catalyst, Tony for sending me the tape, MRR for giving me the space and you for reading this far. Take care and have fun. Rick/ 65 Rahere House/ Central Street/ London EC1V 8DQ England

Dear MRR,

In issue #46 I came across a letter. It was from a member of DISCHARGE. Then I must ask, what bullshit is he trying to pull? I'm sure you were confident that Grave New World would do well and you would gain popularity in the underground metal scene. But that happened to backfire. And now you're crying to the punks, "It's all Cals fault!" Sure it is. If you and the boys disliked his voice so much, you wouldn't have been a part of that record, asshole.

Another think that I'd like to say. In issue #44 Randy Ellis (Now) says he was fucked over by M.D.C. If this is true I have to laugh! Randy has been fucking over bands for years. Two examples; 76% UNCERTAIN played two shows with Suicidal Tendencies, and received a hefty total of $ 35. AOD played with the rock-n-roll stars the Meatmen, for two shows and received not more than $50.00

I've had my say. Greg Riley/ NJ

Dear MRR,

Comment on Memos from the Mouse Trap issue #46 March '87: if people in other countries judge me as an American because of what my government does, FUCK 'EM!! The government is the government, I am me.
Penni Dreadful/ 3730 Harwick Place/ Charlotte, NC 28211

*Dear Penni,*

*A corollary to that is: if one doesn't actively oppose what is done in their name by their government, they deserve to be lumped together. --Tim*

This Is Not a Love Song Dept.

It seems that at least one person was upset over the review of the 'Jail Jello' record in Maximum Rock 'n' Roll as though it were dismissed out of hand just because of that title and that had it been titled 'Jail Ronny' or 'Jail Maggie' it would have received a raving review. Well, I agree with MRR in their review. And no, I don't think that if the record had been titled 'Jail Ronny' that it would have been automatically given a raving review. I'm sure the person reviewing would've judged the record by what it did or didn't say, and in the case of the Necros and White Flag, well, I wouldn't expect too much.

I think, too, a lot of people are upset with Jello because of the song "Chickenshit Conformist" from the Bedtime for Democracy LP, because he tells it like it is: "that farty old rock'n'roll attitude's back." Also he says in the same song: "Crossover is just another word for lack of ideas..." Will the metalheads finally learn something - or will the punks throw away their education? ... "So eager to please, peer pressure decrees, so eager to please, make the same old mistakes again and again."

It looks to me as though Jello has really hit a nerve here because it's okay if he criticizes Reagan, the government, anarchists, but don't dare to criticize the "punk/metal crossover" scene. Well, all I can say is: Listen up, you stupid metal-shit heads and wake up and smell the shit you've stepped in!

Actually, Jello Biafra isn't the first one to criticise his own generation. Frank Zappa, in the late sixties, was unpopular with some of the hippies cos he told it like it was as well. Here's some examples to show what I mean:s

"...I'm completely stoned. I'm hippy and I'm trippy, I'm a gypsy on my own. I'll stay a week and get the crabs and take a bus back home. I'm really just a phony but forgive me 'cause I'm stoned. Every town must have a place where phony hippies meet, psychedelic dungeons cropping up on every street, go to San Francisco." (from "Who needs the Peace Corps?")

"Hey punk, where you goin' with that flower in your hand? I'm going up to 'Frisco to join a psychedelic band... Hey punk, where yoiu going with those beads around your neck? I'm going to the shrink so he can help me be a nervous wreck." (from "Flower Punk")

And both these songs were from a "Sergeant Pepper" parody LP, We're Only In It for the Money which was released right at the height of Haight-Ashbury and Flower Power. And if Frank Zappa lambasted the hippies, he gave it to their parents as well: "... ever take a minute just to show a real emotion, in between the moisture cream and velvet facial lotion? Ever tell your kids you're glad that they can think? Ever say you love 'em, ever let 'em watch you drink? Ever wonder why your daughter looks so sad? It's such a drag to have to love a plastic mom and dad." (from "Mom and Dad") And America itself was subject to much of the same: "Take the day, walk around, watch the Nazis run your town, then go home and check yourself, you think we're singing about someone else, but you're plastic people, oh baby, now you're such a drag." (from "Plastic People") "Be a jerk and go to work. Do your job and do it right. Life's a ball; T.V. tonight. do you love it? Do you hate it? There it is the way you made it. (from "Brown Shoes Don't Make It"). "Mr. America, walk on by your schools that do not teach. Mr. America, walk on by the minds that won't be reached. Mr. America, try to hide the emptiness that's you inside..." (from "Hungry Freaks, Daddy") 'WHO ARE THE BRAIN POLICE?'

So you see, Jello isn't the first person nor the last to rightly criticise things when they need it. It's just too band that a lot of people can't take constructive criticism. And besides if more people had bothered to read the note on the inside cover of Bullshit Detector 2 by Crass-inspired groups they would have already known about the stupidity of "speeded up HM (all balls & no brain)" and that record came out in 1982. So to me there is no excuse for "crossover" bullshit and if you want to listen to all those "wonderful" groups on Combatcore then be my guest. It's your loss, not mine. Thanks for reading. tom best/ Chicago, IL

"Yes, that's right, punk is dead/ it's just another cheap product for the consumer's head/ bubble-gum rock on plastic transistors/ schoolboy sedition backed by big-time promoters... punk became a fashion just like hippy used to be/ and it ain't got a thing to do with you or me." (from "Punk is Dead")

Dear MRR,

This is regarding your review of Warehouse: Songs and Stories by Hüsker Dü. Firstly, I don't see where you get off crucifying such a fine piece of artwork by a great band without so much as presenting you criteria for doing so. Saying that the album was a disappointment without describing your expectations is not a review, as per the name of the section, but a criticism, which is of no use to the record buying public. I understand how limitations of space might prevent your reviewers (yes, some of them do review records) from writing lengthy dissertations on their likes and dislikes, but this should discourage such unprofessional shit-slinging rather than allow important botches like the Warehouse review to occur with any degree of regularity.

At the risk of sounding like a rabid Hüsker devotee, I have to say that Warehouse, as an album and as yet another step forward by an already advanced band, blows away just about anything ever reviewed in your mag. Musically, it is utterly superior to anything they've done in the past, and lyrically it portrays many realistic situations and feelings that many a "personal" band would be hard-put to articulate. So what's wrong with it? What made it such a disappointment? I'm sure any self-respecting hardcore fan could tell you far better than I can, but hey - IT'S NOT GNARLY KICK-ASS CORE, DUDE! That is obviously what you and your readers hunger for, and when it isn't delivered to you complete with bitchin skate lyrics spewed from the foaming lips of the singer and served up on a gore-laden platter with a side-order of sloppy, buzzsaw guitar thrown in for ass-kickin' good measure, you pass it off as boring so you can put your Gang Green record back on the turntable and fantasize about divin' off the stage with your buddies at the next show.

It's the reason why everyone hated Frankenchrist, which was also a step forward by a great band.

This isn't for Hüsker Dü -- most people are smart enough to expect something more than pus-drenched speedgore from them --- it's for you and your readers, who need to show a tiny little bit more tolerance when it comes to things that don't qutie conform to your standards, or, as in this case, exceed them. Love, peace, anarchy and unity,
Scot Patalano/ Lydon State College/ Box 1036/ Lydonville, VT 05851

Dear MRR,

I just wanted to add a couple of things to Peter Murphy's letter in #46. First, one reason a person can feel so crappy after an alcohol binge is simple: dehydration. Alcohol suppresses the release of the anti-diuretic hormone (ADH). That's why beer goes through one so fast (as well as other alcohol). With the increased loss of liquids, the body of course feels like shit. So add another reason to the cause of hangovers.

Also, the reason LSD is so effective is that it blocks the synapses, which are the spaces nerve impulses travel across. When these are blocked, the nerve impulses are slowed down and distorted, producing the effect that I personally love so much. Whether or not any permanent damage occurs, I can't say myself, but I think something like NutraSweet is far worse than LSD. And a lot less fun.

Oh, by the way, thanks ever so much for the GG Allin interview. It's so nice to see someone without a foul mouth. Please feature more intelligence like that. I'll be on my way now, so goodbye. --Amanda J.

Dear MRR,

Woo Pig Sooiee. A letter from Arkansas! I'm writing this letter to get info on booking some bands. Most hardcore bands have been playing in Fayetteville, AR's Icehouse.

They have been having a lot of trouble with officials and I am trying to avoid their mistakes. Their scene, along with Memphis Tennessee's, have not been very helpful, almost as if they were in some secret crappy fratemity.

Anyway, what I'm getting at is trying to start "Bible Belt" band tours (through Tulsa, OK, Fayetteville, AR, Little Rock, AR, Memphis, TN). This would minimize travel and maximize band's profitability.

There are several places I can rent on credit/off the door basis. The cheapest is a small music shop with a studio that would hold approx. 60-80 people. The best about this place is they have hourly rates in case of bad turnouts/or bands don't show up!

The second place is an underground art gallery. They catre mostly to a homosexual crowd, but would be willing to work with the scene occasionally (like when they're hard up for money). It rents for $75 and will hold 80-200 people. Its location is downtown L.R. and is easily accessible.

The last plast is a place called Kierre Hall. It rents for $150 and will hold 400 people. The only problem with this place is that it's hard to find. (We put maps on the flyers for the two shows we've put on here - N.O.T.A. and the Rhythm Pigs.)

Advertising is no problem. We would get support from KABF (a community radio station) and from The Spectrum (a free publication supported by businesses).

Most of the major shows in Little Rock have been put on by Benny Turner (S.O.B. Restaurant), but management has changed and Benny has been "terminated". This has really no effect because he was only interested in national acts (Black Flag, Hüsker Dü, etc.)

We will be willing to book anyone!! So please write me back. Thanx,
Rob O'Connor/ 2623 Montreal/ Little Rock, AR 72204/ (501) 666-1115

Dear Maximum Rock & Roll,

About 2 years ago I wrote a letter to your magazine and all I did was rag on how bad our scene sucked and how nobody did anything to improve the scene. I stated that there were no shows or anywhere to hang out, no zines and how all anyone ever did was sit around and complain about how bad the scene sucked. There was no unity nor any organization in the scene. I now really regret that letter was published. I felt really bad because I was as guilty as everyone else for not contributing to the scene or trying to make it grow.

Recently I got together with some of my friends and to my fortune they were as frustrated and as bored as I. We all felt there was no unity in the scene so subsequently we formed the World Interest Group. This group is designed not only to make the scene unify and grow but to make the whole community unify and grow. We provide everyone (young and old, punk and nonpunk) with some sort of direction in which they may better benefit their scene. We are extremely motivated and extremely unified and organized. Not only do we get along with each other but we get along with the whole community.

For our first project as a group we organized a benefit concert for one of the local charities (the Greensboro Urban Ministries). We got a lot of support from local businesses and individuals not only in money but in services as well. One of the local radio stations (WKRR Rock 92) donated a lot of free advertisement space to us. Hot Tamales donated food to us. Kinko's copies donated flyers to us. Members of the World Interest Group donated a lot of time and hard work, and these bands donated their time: Pecoso Landers, Stigmada, Toys Don't Hate, Chuck, Misguided Youth, Notes From a Strange Mail Bag, Dakota Joe, The Grafic, Haymarket Riot, Gil from F-Art, Soul Train and Socio. 12 hours of music for $5 and this show was the best one I've ever seen. No one got hurt in the pit, everyone had a good time, it got coverage from 2 of the local TV stations and we raised over $2,000 for a charity that provides food, shelter and clothing to people that really would do without if there weren't organizations such as the Greensboro Urban Ministries to help them out.

I want you to know that we're not a gang or a bunch of bible thumping fascists but we're a group of people who care and we care about the community, the environment and, most important, we care about others. We're a group of individuals who feel there should be some changes made. We're an action/education group, designed to inform ourselves and the community about world and local problems and how to pull and work together to try to solve some of these problems. We're sick of seeing people complain but then are unwilling to try to make a better scene/community.

I hope this letter is published and if it is I hope it has inspired interest in what we're doing and if you would like to write and find out more about our group write to:
The World Interest Group c/o David Black/ 123-1/2 McIver St/ Greensboro, NC 27403.

P.S. Please start something in your community and try to improve your scene/environment. Apathy and complaining will get you nowhere. By the way you don't have to have a mohawk and combat boots and a leather jacket to be punk. You can be clean cut with some jeans and a sweater because punk isn't what you look like. It's being pissed off and doing something about it. Sincerely yours, David Black

I also book bands for a place called Hot Tamales. If you're passing through Greensboro NC and you'd like to play, give me a call at (919) 370-0444 and I'll see what I can do.

MRR,

Some weeks ago we released our new international compilation album Life is a Joke Vol. II. Among the bands on this record are SOME WEIRD SIN from Canada. SWS split a while ago but produced some really great music so we arranged with their guitarist Pete Simpson for one of their songs to go on our album. However, we lost touch a while before the LP came out. Our mail gets returned (box closed) and it seems he has moved. We owe SWS royalties, so Pete, should you or anybody in touch with you read this, please contact us. Gracias,
Matt/ Weird System/ Lange Reihe 101/ 2000 Hamburg 1/ W. Germany

MRR -

Just like to mention a couple of things: TPOS Productions has for FREE a taped interview with Jello Biafra explaining and exposing a lot of the circumstances behind his bust. It was taped from WRFG in Atlanta, GA and is essential listening for anyone concerned with this issue. All we ask is 56¢ to cover postage.

What's all this I keep hearing about the RCP (Revolutionary Communist Party) taking over the No Business As Usual movement? It's a fine cause, and I hate to see people turned off of it because of these persistent rumors of an RCP takeover. If anybody has concrete proof or anything better than watery complaints to back these rumors up, I'd sure like to hear about it. Cancerous Ghried, where are you?
Malcolm Tent/ TPOS/ Trash American Style/ 20 Station Rd/ Brookfield, CT 06804

Hello MRR Readers -

We are writing this letter to notify people of a few things which happened as a result of a drastic fire on February 19th at our house.

The entire house burned down and Jake Jak died in the fire, he played bass for Motostillbirth and skated for Jak's team in SF and Petaluma/ Santa Rosa division. Unfortunately all of our mail and addresses were lost in the fire, so if we wrote you or sent you tapes or records please write us back because we have no way of knowing who you are now.

So if you are trying to contact Forethought, Slime Records or Morally Bankrupt or we have written you before, please write us at P.O. Box 880312/ S.F., CA 94188. Thanx, Chris Rankin.

Dear Maximum Rock 'n' Roll,

SONS OF ISHMAEL, from Toronto, Ontario, Canada are trying to set up an 8 week North American tour (mid-June to mid-August). If anyone would like to set up a show with us we'd really appreciate it. Call Paul at (416) 441-3746 or write us at Box 1403/ Meaford, Ont./ NOH 140/ Canada as soon as possible. We'd also appreciate advice from anyone on crossing the border with our equipment. Hope to hear from you soon. --SONS OF ISMAEL, Toronto.

Dear MRR,

Disorder Records Mail-Order has now been shut for about 6 months. The only new business we are still handling is the Mr. T Experience LP.

As we look through our invoice books, there are still a few people who have credit with us, but have not arranged for a refund. We are definitely remaining responsible to all our debts. I'd like to remind these customers of the situation, and to give a few tips to anyone who deals with a mail-order company.

When writing to us, or to any other mail-order company, be sure to print your name and address clearly, including your real name and zip code. It's fine to correspond under funny names, but on the other hand, it's hard to write a refund check to "Fred Punk" or "Mohawk Man". If you live with other humans, or with parents, be sure they know to expect delivery of a package or letter.

If you are referring to credit from a past order, or inquiring about some previous business, include as much information as possible: the date of the order, what was ordered, a copy of your cancelled check, a copy of the invoice, an invoice number, etc. This helps to identify things amid the chaos of our bookkeeping system. Remember that no punk-rock mail order business is going to be run like the Bank of America, and when the customer helps out, service will always be better.

Thanks again to everyone who we have corresponded with.
Jon von/ Disorder Records/ 1850 Union Street/ San Francisco, CA 94123

Dear Drummers,

The False Prophets desperately need a drummer to tour with us in June to support our second album, Implosion, which Alternative Tentacles is releasing in May. We need someone along the lines of the drummer of Die Kreuzen or Scratch Acid--someone who can thrash, rock, trance and groove, as well as tour the country on $10 a day. If you don't like hardcore at all, don't call. And if you only like hardcore, don't call. You don't have to be like us, but will have to survive 30 days in a van.

We'd like to find someone already on the East Coast, but there's a drummer crunch out here, so we're looking all over. If you're an exceptional, experienced drummer, please call us at (212)254-0385 (Steve), (212)260-8026 (Debra), or (212)645-6697 (George).

Dear Maximum R&R;

I was reading an article on date rape today and it mentioned that a large number of rapes go unreported. It sort of made me think about what had happened to me and why I've never really been able to tell anyone about it. I hoping that maybe just writing about it will - I don't know - help me, I guess.

I'm 18 now and this happened at the beginning of the summer, when I was 17. My brother was outside playing with the next door neighbor and my mom was out at the grocery store when Josh and Brad came over. Josh was 18 and at the time I was almost in love with him. Brad was 17 and the absolute best friend I'd ever had. He still is my best friend.

Anyway, the three of us wrestled around outside for a while. Both Josh and Brad seemed unusually violent, but I didn't really think about it at the time. We came inside and went upstairs to listen to music in my room.

I don't know how to write the rest of this. Somehow they ended up chasing me around the house. I locked myself in the bathroom, but they promised they wouldn't bother me anymore, so I came out.

They wrestled me back to my room where they pushed me onto the bed. Brad held my arms while Josh sat on my legs and started to unzip my jeans. I have never been more scared in my entire life. My best friend and the guy I liked! The two people I trusted. I felt so betrayed. If you've ever been in a car accident and felt the combination of fear/ nausea that happens as soon as you realize you're going to crash - that's how I felt.

The weight of three people combined with my thrashing around broke one of the legs on my bed. Just as we rolled off the bed, my mom started beeping the horn for me to help unload the groceries. Brad and Josh practically ran out of the house, leaving me crying in the middle of my bedroom floor.

I guess I never really told anyone because I was embarassed. I mean, this type of thing happened to other people but not to me - Not To Me! I mean, I wasn't necessarily a "good girl", but that didn'tmean I was a bad one.

I wanted to end this by saying that I had finally put all this behind me, but I guess I haven't, I don't know if I ever will. Thank you,
Poly Vinyl/ 5405 Earps Corner Place/ Fairfax, VA 22032

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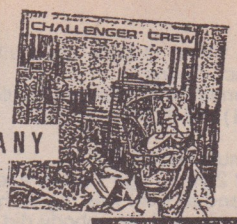


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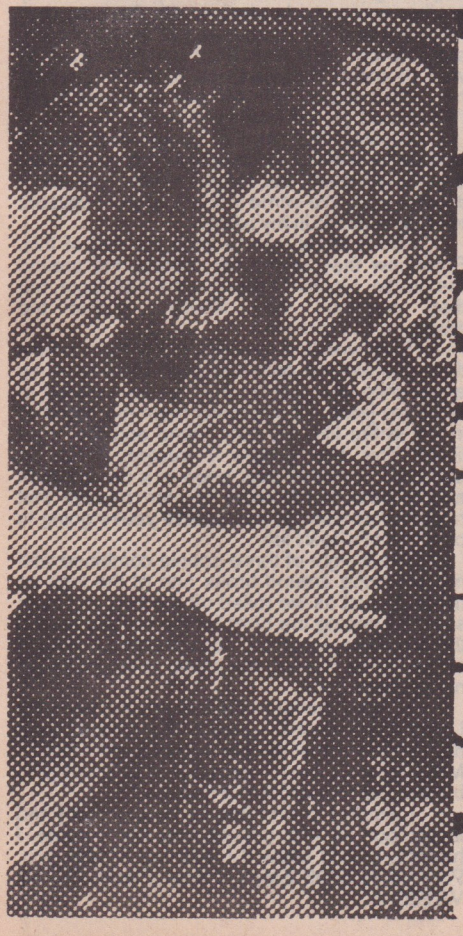

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# COLUMNS

opinions expressed are those of the columnists

*This column was meant for the APRIL issue of MRR. Publishing schedules and my miscalculations are responsible for the fact that this will be in the MAY issue, which, nevertheless will come out in April. It is important for the context of the column to keep in mind the month it was intended to be printed. –MB*

April is an odd month. Personally, I find it unnerving -- hopeful, yet somehow strange. Really, it's the first full month of spring. In with the new -- out with the old. Like a divine vacuum cleaner, spring sucks in the muck and debris of winter and spits out budding flowers.

Fools may denigrate the importance of this symbolism. Only they would fail to see that our entire lives are symbolism. Only they would fail to understand that thought itself is a symbol for the reality outside. Let those cynical snivelers snicker, it's time for me to clean house. So on with it!!

Last time I was in San Francisco, I stayed with the regulars. I don't mean the natives, of course. There are no natives in that city of immigrants. I mean people who had been there long enough to absorb the city's culture and unique values. During that time -- as was inevitable -- a member of SF's best known "three letter" band pressed a tiny blue pill into my hand.

"Learn something, Mykel," he said. The the big blond kissed me on the forehead.

I laughed, but I kept the acid. When I got back to New York I wrapped it in foil and stuck it in the freezer. I forgot it until last week when, in the midst of a deep sleep, I was startled awake by a strange sound rattling the fire escape outside my window.

Sirens don't bother me. I sleep through honking horns and screaming rape victims, but this tiny chirping was somehow more powerful than the loudest of everynight sounds.

I ran to the window and pulled back the shower curtain I use as a shade. There was a little robin, sitting calmly on the window ledge, not in the least frightened by my movement. As a matter of fact, this harbinger of spring seemed to be talking to me. It continued its pretty yet urgent song as I watched it. Eventually the bird flew away, but the image stayed with me.

During that day I saw spring in everything: the extra bounce on the garbage men's heels as they picked up the trash, the bright colors on the freshly painted mailbox at the corner -- everything.

That evening, as I was going for the Swanson's the tinfoil gleam of the LSD wrapper flashed in the refrigerator light. I hadn't taken the stuff in 15 years, but I figured, "Why not? It's spring. A little birdie told me so."

I unwrapped the pill, swallowed it down and waited. It came on slowly. I found myself thinking strange thoughts about myself, my attitude... and spring. I thought about the garbageman's bouncy step, the bright mailbox, the red robin, the colors of spring. Then I looked inside myself and saw black. It wasn't the color black, or even the black you see when you close your eyes. It was the black of empty and complete void. It was the black of cynicism, anger, and misanthropy. It scared the shit out of me. That's when I began to realize things.

I saw that for the sake of a joke or a cheap shot, I would pull the carpet out from under someone who worked harder to build than I had ever worked to destroy. I thought about that Swanson's dinner, and how the quartered pieces of what lay inside me were not far from the fragile beauty that had chirped outside my window that morning. I shook at the realization that I had been ready to stuff that symbol of beauty into the microwave and eat it.

Suddenly I felt sick to my stomach. I wondered how I could have gorged myself on these beautiful creatures for so many years. I felt my stomach heave as if someone had stuffed me like a Thanksgiving turkey. I threw up over and over again, until the puke turned into a tiny stream of pure brown bile.

I knew I had, in a sense, done my internal spring cleaning. I'd never again pollute myself with the flesh of innocent creature who want nothing more than to speak to me. That puke had purified me, made me somehow holy, and I wasn't about to give that up.

Suddenly I felt that the bird was back. I didn't hear it, but it was as if I could feel its presence on the window sill. I went over to look. No, it wasn't there, but instead I saw some children playing on the corner across the street. They were so free and innocent. I wondered about their future. Would they be microwaved in the war to end all wars? If I cared about that little bird, then how could I ignore the children.

I felt tears well up in my eyes. I cried at all the time I wasted being a jerk, a wiseass, when I could have been saving kids just like these. Of course I wasn't going to single-handedly end war, but I could make a difference. If I would simply extend my hand rather than making it into a fist, I would take that first step. I knew there was no way of recapturing that lost time, but I also knew that if I started now, I could really make a difference.

The trip lasted five hours. The effects will last forever. I'll soon be moving to San Francisco. As soon as I can wind up things in this city-with-a-black-heart, I'll fly out there and live with other people. I'll learn to chare and to accept love, rather than to make fun of it. Yeah, I know what you're thinking, but what can I say? I have to do what I know now is the right thing to do. How do I know? A little birdie told me.

Since I started going off in last month's column, I might as well continue. Being involved with the running of the warehouse has added a whole new set of insights, many of which are not that pleasant, but the exceptions are pretty wonderful.

Bands: So few bands support each other it's sad. When younger bands play, they do so in half empty houses. How many bands show up and pay to see other lesser-knowns? There could be such a good scene if the hundreds of local bands attended each other's shows, offering encouragement and advice. One notable exception is Isocracy, who go to just about every gig at the warehouse, pay to get in, and really support all the bands. Not only that, when they play, they really make it a memorable experience.

Older Scenesters: A lot of people really urged us to finance and help organize the Gilman St. Project, the idea being that we'd help get it off the ground, and others would essentially run the place. In reality, most of them have faded away, their reasons varying from "We don't like some of the decisions voted on" or "It isn't exactly what we envisioned", etc. Hell, it isn't exactly what I envisioned either, but it's a starting place. These are excuses, not reasons. The bottom line is that few people are really willing to roll up their sleeves and dedicate themselves to the hard work entailed in building something. Sure, many peopole have their own projects (bands, zines, relationships, etc), but so do those of us working hard on this. Dealing with the democratic structure is cumbersome and trying, but if people can't struggle to make that work, can't adjust to the give and take of compromise, then how are they going to deal with changing anything in society? Laziness too takes its toll, the "Well if I don't do it, I know someone else will." Lame. There are many positive exceptions to this mentality though, like Aaron Cometbus, Tom and Nicole, Darren, Delores, Lisa, Seth, George, Katja, Brian, Cammie, Orin, etc., fully dedicated people.

Anarchists: They blab a lot and do little (a generalization, to be sure). Example: The No Business As Usual people wanted to do a benefit at the warehouse to raise bail money, and some people within the membership objected because of charges that NBAU has been taken over by the Revolutionary Communist Party (which may or may not be true). After many lengthy discussions during which very blatant forms of red-baiting took place (which appeals to most people's ingrained 'anti-red' brainwashing), we voted to allow the show, and the anarchists were encouraged to take advantage of the open microphone to confront the issues at hand. Night of the show: only one anarchist shows up, just to leaflet, while most of the verbal red-baiters went off to drink. What could have been an interesting and challenging evening wimped out. Some of the same @ people have also bailed from working at the warehouse, just as they bailed when the RCP moved in to NBAU. Folks, stand and fight for your beliefs, work to build and educate, and please don't quit things just because they aren't 100% to your liking or because they're too "punk rock" or whatever. I respect those who work as hard as they talk. On the positive side that night, it's to MDC's credit for taking a chance and playing that show, and despite the light turnout, played hard. Also on the bill were an amazing band, the Beatnigs, an all-black (well, there was one Japanese too) industrial/performance/ funk punk band--quite a show!

Well-known touring bands: Despite the fact that we cannot pay "big" money at our shows (low door price and 300 capacity), several bigger bands have played the place, much to their credit and support of the grassroots scene. Among them are C.O.C. and S.N.F.U., who teamed up with Honor Role and locals Social Unrest, Short Dogs Grow and Forethought for a No More Censorship benefit. A great show, with lots of the feelings that make me remember just why punk rock can be special. Also, Angry Red Planet made a lot of fans and friends after their shows. On the con side, Die Kreuzen displayed a lot of attitude that put off many of the people who work for free at the warehouse. Also, Australia's Celibate Rifles wanted to play the place (it would've been their only all-ages gig here, playing the 2 big slick clubs--Berkeley Square and the I-Beam), but their tour manager advised against it (even as an unannounced band) because "the next time they came to town, those clubs won't pay as much." So, it seems they are pretty hooked into the normal capitalist business side of the music scene--something which makes me take their lyrics and politics with a grain of salt.

On to other matters: Someone out there is trying to kill me. Well, not exactly. I recently went for an AIDS test. There's been a lot in the news on AIDS, and so I figured I better take the plunge and see if I got it. It's finally sunk into us straights that not just gays get AIDS. In fact, the day I went for my test, at least 75% there were heterosexuals. It's a weird experience, making one look back at your whole sexual history (you can get AIDS not just from anal intercourse, but from having slept with someone who slept with a bi-sexual, or

from sleeping with someone who's shot drugs and shared needles, or sleeping with someone who in turn slept with someone who did that).

When you go for the test, there are 3 possible results: First, a negative result--you're off the hook. Second, a positive result--you have the AIDS-causing virus, but don't yet have AIDS (you might never get it, but you have to wait 5-7 long years waiting to see if it develops or not--and perhaps even longer, they don't know enough yet). Or third, you not only have been exposed to the virus, but are developing AIDS-related diseases. It's very scary. When I went in, there were 2 groups--those being tested, like myself... and those who were coming back for the results of their tests 2 weeks earlier (a very long 2 week wait!). The tension was thick, and the 3 hour wait didn't help much. (The clinics doing testing are not getting a lot of government support and are very understaffed. MRR will print an excellent article on AIDS next issue, covering both the political aspects, as well as the medical and sexual). Those awaiting the results looked scared as shit, but were trying to act brave.

When I went back 2 weeks later for the results (it's all very anonymous--you're never asked your name, but are just assigned a number), I suddenly got a lot more afraid than I thought I would. I've never slept with a guy, but have been involved with women who either shot drugs themselves at some point, or who had been involved previously with guys that did. Again, I had to wait 2 hours till my number got called, and during that time I watched those going before me, watched their eyes as they filed out after getting their results. In fact, the hundreds of people waiting were all doing the same, checking into their eyes to see if "they got it." Finally, my turn. I was ushered into a small office and a nurse came in. I'm looking hard into her eyes to see what she knows, even before she speaks to me. Turns out she doesn't know anything yet. She asks for my number and goes off to get the results in another room. I'm shitting now--one way or the other, I feel like my whole attitude about sex and life and death (Woody Allen, where are you?) will never be the same. She returns--again, I'm staring into her eyes for answers, and again, she doesn't know yet. The answer lies in the sealed envelope in her hand. Shit, it's like the fucking Oscars, only a lot more is at stake here. Finally, she rips it open, and the answer is.....negative!

For a lot of people, the results aren't so happy. And with such a disasterous epidemic upon us, it seems that the government is doing very little (other than telling us to abstain from sex) to deal with it (which adds a bit more to the paranoia that maybe they started the whole thing anyway!). What more can be done? First off, everyone has to realize that we all have a stake in stomping out AIDS. We also have a responsibility to find out if we are infected. It is scary, but if you're going to sleep with someone, you really owe it to them to know, and they owe it to you too. I took my test at a county health clinic, and it was free. Read up on AIDS, help pressure the authorities into dropping their religious/puritanical ideologies here, and get down to dealing with reality. These are important first steps in not killing anyone else, including yourself.

## Gardening with Eugene

I am sleeping only a few blocks from what many East Germans call the anti-fascist protection barrier, more commonly called the Berlin Wall.

The great American sage Ronald Reagan said "the damn thing should never have been built", but this is just another of the many things Reagan says that nobody seems to agree with in Europe.

This is a wall with more than two sides, and after mounting a wooden platform in the wee hours of the morning and staring out across it into East Germany, I'm not so sure what to think anymore.

Its not so much the Wall that is foreboding. Much of it is brightly painted in ever changing street art. And it doesn't really seem so high, either. At first I thought I could stand on one side and toss some of my cassettes over into East Germany, which would represent the best distribution they've ever had.

But no, had I done that the tapes would have just landed in the middle of the big dirty, dusty booby-trapped no-man's land which seperates the wall on the West side with the other wall on the east side. This represents the little gauntlet escapees must run, and when one looks at it in the quiet of dawn with only the occasional military vehicle driving through the utmost thought is: "and we call ourselves a civilazation."

As a whole, as an idea, a reality, it would be difficult to find anyone who doesn't think the wall is barbaric.

Yet when it comes to the little details, things get complicated.

The first suggestion I had that there was more to the wall than meets the ears through Western style propaganda was in a discussion about the state of East German avant-garde improvisers.

I am currently in Europe taking part in a festival of improvisers from all over the world, so this is regular subject that comes up. It was slightly less than a decade ago that I believe the East German government relaxed some of its restrictions on travel and began to allow some of these musicians outside of Eastern bloc countries to perform.

I was at the Free Music festival in West Berlin eight years ago when percussionist, Gunther "Baby" Somers was let across the wall for the first time. I remember having a drink with him in the club. We were sitting in front of a candle that had half melted away when the waitress routinely whisked by and smushed a brand new candle on top of the old one.

"It is so strange," Gunter said. "In my home you cannot even get a candle, yet here they will smash an old one with a new one."

A few days later I went into East Berlin with the Japanese trumpeter Toshinori Kondo. We were each required to change over about 25 dollars into East German currency, which we also had to spend because bringing the currency out is verboten.

We found it depressing that after hours of wandering around East Berlin we had found nothing to spend our money on except a few servings of cole slaw and fried fish.

All of this fits the usual East-West propaganda. And because it all happened to me, I know it to be true.

Yet a few years down the line, these East Geman improvisers have been coming and going regularly and have no desire to defect or flee from their home. This is because in East Germany they are recognized as musicians and well-respected by the state. Regular work exists for them within the Eastern bloc, and they are also allowed to bring back Western currency when they leave for a tour. And these dollars or other currencies they bring back are worth a small fortune in the Eastern bloc.

Now if one was to defect to West Berlin, one would be in the situation everyone loves so well in so many places in the "free" world: the struggling artist, forced to starve and make many sacrifices in order to continue, because there is no regular work and because these treasured Western currencies are worth...well, we all know how much our money is worth. A dollar goes a lot farther in Poland than in Missoula or Missouri.

So in a way, the East Germans have it made. "All they have to do is keep their mouths shut," as a friend says.

It is hard for me to truly understand this situation, having been brought up in a land where nobody keeps their mouths shut. Dissent has been turned into a product in the U!S!A!

Would West Berliner like to see the wall torn down? Most of them say no. "Deutschland? Nein, danke!" is a popular graffiti. It means "Germany--- no thank you!" If Germany was ever reunited, Berlin would lose its special status that allows its residents and visitors to feel as if they are in a special place, not really part of Germany. I can see their point! Berlin is a very special place, whether one feels as if part of an isolated little island of freedom surrounded by totalitarianism on all sides, or as the East Germans like to see it, a little cesspool of Fascist, capitalist decadence walled off in the center of a great progressive nation.

A continual competition exists between the West and East. But nobody ever makes any progress in the end because the overalll picture is clouded by the ever-disgusting military build-up, just as it is all over the world.

"Howya doin', Eugene?" a guy came up and said in a Southern accent, after our concert in West Berlin. "I used to see you in Greensboro, at Friday's", he said.

"What are you doing here?" I asked him.

"I joined the army," he said. He was slight, friendly looking young guy, wearing civvies.

"Do you like it?" I asked him.

"Its the greatest.... I am really happy here," he said.

And I could sympathize----this is an amazing place to be.

"We're right next to the Communist front," he said. "If anything ever happens we're finished." And then he laughed, because he knew nothing would ever happen.

"This is a toy army they have here," he said.

The wall is no toy. It is a very real piece of history. It is there because of conflicts that were never resolved.

My mother was a refugee from the Nazis. Her hometown is on the other side of the wall now. Some old friends of hers also came to the concerts, but they couldn't speak English so we mostly just smiled at each other. I'm sure they can remember a time when there was no wall, only one nation.

PUNK ROCK!!!!! A sweaty, thrashing substitute for fucking? Heavy Metal sans the solos? An alternative (sub) culture?

I'll take the third and I'll say that Punk Rock is a way of changing the world. Bullshit. It's about time we started learning from our history.

In 1977, Punk in Britain mutated from a cosy art school scene into a national phenomenon. Thousands of adolescents, like myself, became convinced that we could control our own culture. We wrote, played, produced and consumed the stuff ourselves. We were pissing in the wind.

Britain, with a population of 50 million, enjoys a disproportionately important position in popular music. A number one hit record in the UK usually means a top ten hit in the USA and every country in Europe. Britain is the world's most cost effective market for pop music. It has an efficient music industry which latches onto 'street' cultures extremely quickly. Between '78 and '79 the British charts were peppered with Punk bands.

The 'independent' record labels were faced with a stark choice. They could either carry on being unpaid talent scouts for the grownup industry or withdraw into a punk ghetto-- become a cottage industry peddling purtiy to a strictly limited and diminishing audience.

Rough Trade trod the first road. They became a 'proper' company, ridding themselves of idealistic trappings in order to compete with the big boys.

Crass chose the second path. They made no compromises. They chose to communicate to an audience that was strictly limited by their refusal to use the mass media.

The fact is that an 'alternative' culture needs cash - it needs to operate an 'alternative' economy. This is where things start to get messy. The 'alternative' culture of the 60's left in its wake the likes of Virgin Records, the wholefood industry, and the soft drugs racket. How many Punk bands, fanzines, venues or labels have folded because the people involved felt that "we were no longer achieving what we set out to" or because "it was getting too much like a business"?

The US Punk scene has survived longer and in ruder health for many reasons. The music industry in the US is a lot more geared to the mainstream - there's a lot more room both geographically and commercially for subcultures to thrive. From what I'm hearing and reading though, the same basic facts hold true. Capitalism in the West, which since the fifties has marketed popular culture on a massive scale, is well able to tolerate a degree of diversity - so long as those deviations do not directly threaten its existence.

But any culture that chooses to avoid using the means of mass communication which Capitalism has developed - the record industry, TV etc. - is doomed to either ghettoisation or extinction.

It is an article of faith amongst many in 'the scene' that involvement with the mass media, that any expansion of business above the level of trust, friendship and word of mouth is "selling out".

A band that seeks a wider audience, a record distributor that takes on hired help to deal with increased business - both are merely trying to come to terms with the facts of life under capitalism. What is being sold out?

Pop music - Punk or otherwise - doesn't fill bellies, doesn't win strikes or topple governments. It doesn't even start to dent the entrenched attitudes and prejudices of the great mass of working people.

Where it has had an affect is where it has linked up with real struggles. In the British context there are the examples of Rock against Racism in the late '70s where a network of local multi-racial clubs linked up with the Anti-Nazi League to smash the National Front off streets - or the benefits set up during the '84- '85 miners strike which saw many bands flogging their guts out to raise cash, support and morale.

In both cases the culture followed the struggle - perhaps inspiring and sustaining it - but never leading it or attempting to act as its substitute.

As long as the basic structure of society is capitalist then the dominant ideas will be those of the ruling class. For ordinary people, those ideas will only change - not through inspiring pop music or clever slogans - but through their own experience of struggle - through people running their own lives.

The ruling class in the US is the most powerful and sophisticated in the world. Working Class militancy has been smashed in massive struggles (LEARN YOUR HISTORY!) and under Reagan it has been eroded still further.

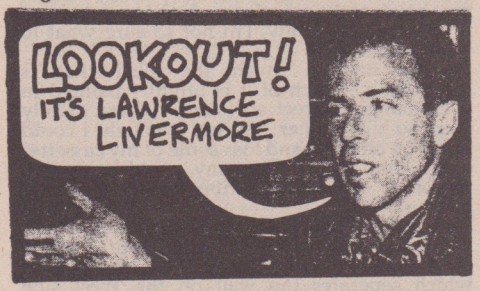
This perhaps explains the attraction in the US to the idea of Punk - of building an alternative culture as a substitute for the real and only agent of change in society - the Working Class.

I am not saying that everyone should pack in their bands and zines and join the International Socialists... although...

We need a culture that is created outside the stodgy swamp of the mainstream. Punk, at its best, is a challenging and stimulating spit in the face of authority. But that's all it is - a gesture.

So what? You might ask. Anything we can reclaim for ourselves is worth having. That's true, but don't make the classic mistake of thinking that culture can take the place of culture.

Shut the fuck up with the moralising. Talk about what degree of compromise is necessary. Let debate rage, but cease this meaningless babble about 'sell-out'. And if you really want to change the world - go get organized.




*Lawrence Livermore is MRR's latest addition to the columns section. Besides setting himself up for ridicule here, Lawrence also puts out The Lookout, a monthly zine, as well as fronts for the band The LOOKOUTS, whose LP has just been released. Lawrence, go for it.*

Twenty years ago this month on the first warm night of spring, the landlord showed up. He had a couple of guys from the local college football team with him.

"I've decided that you're not the kind of person I want living in my house," he announced, while his goons smirked at me over his shoulder, "so I want you to pack your things and get out of here right now."

I didn't take it too hard; I was pretty sure I wasn't his kind of person, too. He'd been acting weird toward me ever since I bleached my hair and it turned bright orange. He wasn't too happy when I started having people with black turtlenecks and goatees come over at 3 a.m. to play saxophones and bongos. And when we spray painted graffiti all over the dining room walls it really seemed to push him over the edge.

So while I yapped about thirty-day notices and my constitutional rights, his guys were carrying my stuff out and dumping it in the front yard. That's how, way before it was trendy, I became a street person.

I crashed in hallways and basements of apartment buildings, and sometimes in an unlocked mausoleum at the town cemetery. I walked around playing a harmonica, wrote bad poetry, popped methedrine capsules, and made speeches about the nature of truth and reality to anyone who would listen.

One day a couple months later, I happened to be standing in front of a full-length mirror and didn't recognize myself. My hair was a couple different colors and sticking every which way, my clothes looked like they were fresh from the nearest dumpster, and my eyes were dilated and crazy. I looked just like those people that kept showing up in all the magazines and on TV. I was a hippie.

Of course if I'd been doing the same things in 1977 instead of 1967, I would have been a punk. If it was 1957, I would have been a beatnik. And if that kind of stuff was happening to me right now, in 1987, what would it make me?

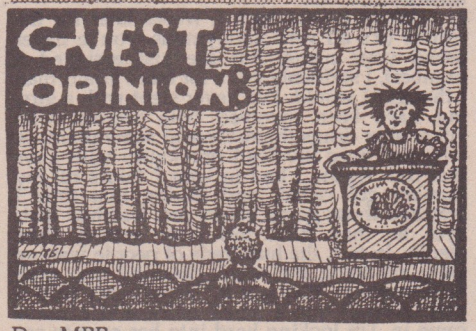
No matter what name it was known by, there's always been an underground. Right now I get the feeling that we're on the brink of another countercultural explosion that's going to turn this country (and a lot of others) upside down and inside out in a way that punk has never been able to do.

Punk never captured the popular imagination the way the hippies did. Part of the reason for that is simple arithmetic: because of the baby boom, there were a hell of a lot more potential hippies. Then there was LSD, which seemingly had the power to transform normal boys and girls into cosmic mutants overnight (see Mykel Board's column for proof). And the Vietnam War provided the younger generation of that time with a life-and-death issue to rally around.

Punk on the other hand started out as an essentially negative reaction to both mainstream society and the bloated corpse of the 1960s counterculture. It's remained a mostly underground phenomenon, partly because lots of punks wanted it that way, but mostly because the image of anger, frustration, and despair it puts forth isn't likely to attract anyone but the most confirmed rebel.

But wait, you say. What about "positive" punk? What about all the punk rock types who have been working in peace movements and to free South Africa? What about the world-wide infrastructure of independent record labels, distributors, and zines that virtually guarantees our culture can't be bought up and co-opted by the major corporations the way hippiedom was?

Yeah, all that stuff is great, but it has about as much in common with the original vision of punk as the FUCKUPS do with Timothy Leary. What we're seeing now are the seeds of the next phase, which I think will combine the best of hippie and punk, not to mention all the other countercultures of the past. We've spent the last ten years screaming about how sick society is, and it shouldn't be surprising that a lot of people are tired of listening. We've got the tools we need, and hopefully some of the necessary wisdom, to start showing the world an alternative that *works*.




Dear MRR,

Now here's a switch from the Big Apple. A letter entitled, WHY I AM NOT A PUNK. Obviously from a Bertrand Russel fan, or worse. We'll keep the intellectual blather to a minimum this time, but let's be honest. The MRR letter column is about the only place I know where a person can truly express his/her honest divergent feelings on punk without the yelling and screaming that accompanies true honesty. Punks now stand on streets like cops and choke back chortles whenever your gear doesn't come up to scratch. They spit on their own. Devour them and trample on them. Now, the lone individual has to survive not only his divergence from society's norm, but from the savage punk norm, which has become as oppressive, as authoritarian, as mindless and stupid as the very society the so-callled 'movement' condemns.

Why do so many cool, intelligent, sensitive people shatter themselves to pieces trying to be a punk? Why is the fucking appellation so important? I understand that the word PUNK, to a lot of people, is a spark that almost recreates a person. But how long do people have to dash themselves against walls before they realize that punk itself is now a machine that dictates another kind of norm? To put it bluntly: Congratulations, all you punks! Ten years later you have changed the world by keeping a movement alive that only apes the society it so convincingly damns.

Case in point: Clothes. Now we all know society is bogus because it judges you by your outsides, right? You'll have to dress appropriately for that interview tomorrow, look smart, nothing loud, comb that hair, we all gotta make a living, just look in the singles bars, all these people adoring each other's outsides, later crying to a re-run of a Donahue show entitled WHY AM I SO LONELY? YES YES YES, Society is a damnable thing because a person only exists as long as he/she can dress like something that deserves existence. The punk attitude is pretty much the same. If you don't think so, just ask a kid who doesn't have combat boots or a mohawk and the friends to go with them; these things don't express rebellion per se; within the scenes they only create their own elites and sub-elites. The normal joes are left out. So we have the common hypocrisy of a guy with a mohawk who gets laughed at by society when he's on the train, come into a club and look at me and

shake my hand and say, "You know, I never would've thought you were a punk, you just don't look like one." Congratulations, fools. You've learned to think with your eyes, like everyone else. The normal joes represent a new standard of rebellion; by refusing to ape the punks around them, they themselves become true rebels. And skins are the ultimate expression of this rebellion, for they not only spit on punk ideals, but even embrace reactionary themes and jingoistic imagery. Fragmentation. An animal bites at its own wounds. The CIA isn't demolishing us. We do the job ourselves, then piss and moan. The few that cry "Think for Yourself!" get swallowed by the masses of boots. I'm attending a lot of funerals here. There is now more racism, disunity, hypocrisy, dishonesty and stupidity in the so-called hardcore scene in this city than I think I've ever encountered on a normal day in the 'normal' world. I guess it's normal for punks to overdo everything, even the bad things, but then, Sid is a hero now, and you have all these newly converted rock fans stumbling into hardcore venues, reeking of beer, tackling each other in their down vests and looking to cop a feel of what the media has told them Punk is. Could be a good time to challlenge some sensibilities instead of live up to old images, don't you think?

I want to thank Mark Brown. I've always seen pits as toilet bowls anyway, no matter which way they turned. Is anyone into metapors? If I hear the word REVOLUTION one more time, I'll reach for my revolver. Why does Bob Z. lament not finding genuine punks? I know him, he's nice guy, but he should spend his time looking for real people, not punks. Punk is a kind of wood. Sure, I understand some people equate punk with INDIVIDUAL. I did, once. I used to walk down my South Bronx street in full punk regalia while spit and eight types of debris flew at me. I got laughed, insulted, called QUEER, and all becaue punk music affected me so much that I identified myself with it and chose to dress the part. To me, my jacket was a scrap of identity that separated me from all the other Puerto Ricans who stood in vestibules with their boxes. I had something they didn't. I felt proud. I learned to fight back, to challenge them, to twist their jaded perceptions. That's why I relate to all you people who feel you must rebel with your clothes, particularly if you stand alone in a small town or tiny section of Nowhere, USA.

The thing that killed it for me was seeing that I wasn't unique at all, just another leather jacket once I headed downtown. Whole masses of kids looked like me, all of them different, too many of them assholes. The punk in me was revolted by the things the so-called movement accepted and condoned. It suddenly occured to me how much of the whole punk affair was in my head, in my perception, not on my clothes. And the clothes faded away.

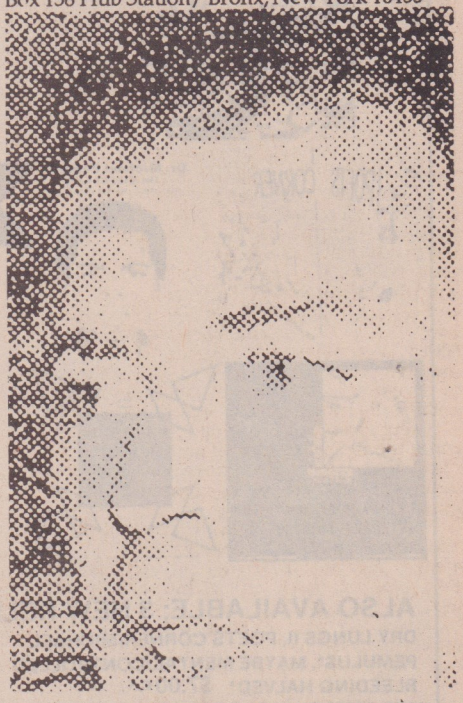
Everybody wants to be individual. Punk makes it easy. Anyone can join in and jump/buy leather, look 'unique'. But how many of these people have something real to say? There's just a lot of outer wealth. With no substance.

So before you dolts out there start screaming about the negativity in this letter (everything critical is usually branded NEGATIVE), think about what it all means. I'm all for the individual movement. But I refuse to bunk with goons and muscle boys and racists, who parade their ignorance and intolerance like religious men.

I want to thank Ray from Selden, NY for mentioning my band in his letter. My band does not represent misguided energy. It doesn't make music for goons or theme songs for adventure films. It spits venom, anger and frustration but underneath it all is something I think most goon punks, still in their Rambo stage, would never admit to having -- compassion.

So don't call me a punk. Call me a person, an individual, a Puerto Rican with a big mouth ---- I just don't want to be tagged and bagged by society or a bunch of goon misfits. I'm just Abraham Rodriguez. You people with intelligence out there, just keep searching, but be wary of the labels that masquerade as freedom.

Abraham Rodriguez Jr/URGENT FURY/ P.O. Box 158 Hub Station/ Bronx, New York 10455



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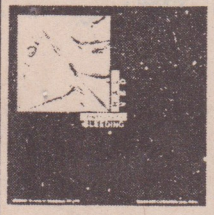

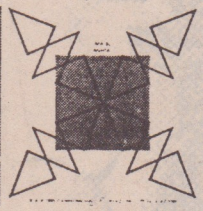

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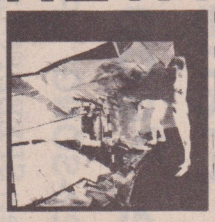

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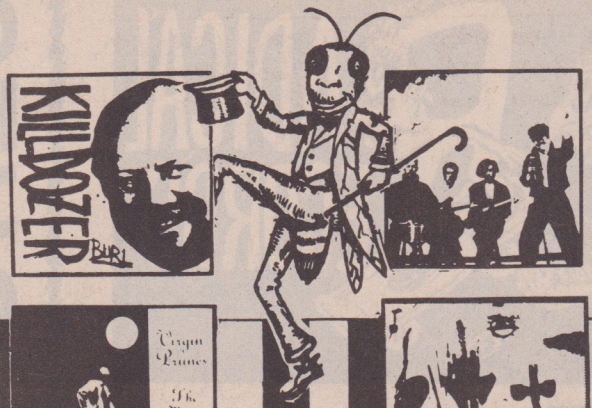


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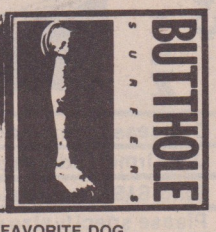


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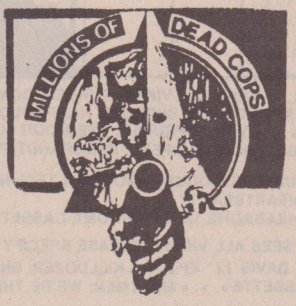


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**San Francisco-** In the March S.F. scene report, we, the inhibitants of the Rathouse, revealed the facts behind our supposed involvement in the Iran/Contra scandal. As you may or may not recall we denied knowledge of anything and everything. But in light of further investigations held by those commies in the underground media it must be clarified that we now remember one petty atrocity which might possibly have been committed on Rathouse grounds. It seems that a guest at our place, who went by the name of Sly Cabone (we believe - no one here has any idea of who exactly let this guy through the front door) somehow managed to send our rent savings from here to Iran to the Central American Contras via a package of Swiss Cheese (lotsa holes to smuggle the cash in, you know). The scam clearly does not involve any of the regulars at our house though, because we had left a note (temporarily misplaced at the moment) clipped to the money on the kitchen table which plainly stated "NOT TO BE SENT TO THE CONTRAS". The following day our "guest: and the cash had both disappeared. Of course someone, somewhere is very sorry but let us stress that nobody living at the Rathouse made any boo-boos. So once again we must rise up against these ridiculous accusations and return to the business of running a strong, united scene report. . .

Vinyl update: Rough Trade will release SHORT DOGS GROW L.P. entitled "(Self-Titled)" in late April... To whom it may concern: RKL is looking for a bassist, Meanwhile they are recording an L.P. to be put out on Alchemy Records...The Melvins (from Washington) also will unleash something on Alchemy...And, while we're on a roll with Victor's record label, expect an L.P. from SACRILEGE B.C. on (you guessed it) Alchemy in the near future. ( Just wondering, but how come no one ever uses the phrase 'far future'?).... HALF BLIND will be releasing a demo tape soon. And (hint hint) they're looking for someone to help them put out an LP... Watch out for The LOOKOUTS' One Planet One People album. Out now!

Saw a rehearsal of this incredibly hot new hardcore band SOCIAL YOUTH CHAOS! Songs about unity, anarchy and other themes of importance with an interesting twist. And unlike some bands, they are totally sincere in their attitude. Keep an eye out for these guys (& girl).

By the time this comes to print 2 benefits will have taken place at the Gilman St. Community Center. The first one, held for the No More Censorship fund, featured SNFU, SHORT DOGS GROW, FORETHOUGHT, SOCIAL UNREST, COC, and HONOR ROLE. The second one was organized to support the No Business As Usual activists. Scheduled to play are MDC, BEAT NIGS & FUCKBUBBLE. Hope to see MDC play some of the new songs they've been diligently working on. Expect a follow-up LP to Smoke Signals very soon.

And speaking of those guys, Dave MDC was jailed for four hours recently (due to unpaid traffic tickets) and earned the nickname "scumbag" after the ossifers noticed a "Millions of Dead Cops" button on his hat.

More odds & ends: TEN TALL MEN have broken up, unfortunately... Vocalist Dave says CLOWN ALLEY are going on an "intensive" 2 week tour of the West coast... VICTIMS FAMILY are heading out on a 3 month tour... Michelle Shocked, who squatted in SF on & off over the past 2 years, has gone on to folk fame in the UK - #1 with a bullet on the New Musical Express independent chart in late Feb... A new book: An Exploded View by Peter Plate - about court oppression (the law) and the struggle for individual identity. It's for free. Write P.O. Box 8456/ SF, CA 94102 (send a few stamps)... the Farm has been granted a short stay of execution but the hangman awaits. There were no shows for the month of March (& maybe longer) as they fight the eviction notice.

And sadly, Jake, the bass player for MOTO-STILLBIRTH, died in a house fire a few weeks ago. A memorial took place at the Farm in early March with friends of his in FORETHOUGHT, VICTIM'S FAMILY, NOIZE BOYS, TOUCH ME HOOKER, & MOTO-STILLBIRTH (with N. Boys bassist) providing some music.

For bookings in Guernville's River Theatre, call Nick at (707)539-8473 or 526-1916.

Compiled by Joe, David, Lawrence and Dave MDC, (415)431-8052.

**East Bay-**Hi again, this is Aaron working on brutal deadline to bring you this edition of the bi-monthly cometbus East Bay Report... starting with the bad news first, since the last report we've lost BASIC RADIO, one of the best, and easily the most diverse Eastbay bands. 2 of the ex-members are forming a new band with a new singer (Jesse, who sang for CRIMPSHRINE many years ago, and played in some bands in Philadelphia) and are looking for a drummer... Other bands having broken up in the last few months: DISTORTED TRUTH and CHRONIC PLAGUE. I don't know if any of the ex-members have anything new in the works at this point...SWEET BABY JESUS has been going through big line-up changes, and now have Sergie from SOUP on drums and don't have a permanent bassist, but are having various people fill in temporarily until they find one. If you feel you are right for the job, call Dallas at (415)527-3320... The MUSKRATS played an acoustic set in Berkeley's Sproul Plaza, surprising people by doing Minor Threat covers. They will be playing a couple local shows before leaving for a U.S. tour.... SOUP have released their long-awaited demo, with 21 songs (including cuts from a live set on KALX). It covers most of their set, including some killer new songs..... SPECIAL FORCES boot'd their second guitarist, but kept his brother on bass.... CHRIST ON PARADE and NEUROSIS took a field trip down to Fresno and then San Diego for some shows. Unfortunately, the steering on the C.O.P. van went out, and guitarist Noah had to get his dad to come all the way down to fix the van. Now that they're safely back, they will be recording a new LP on Emeryville's Mind Matter Records... SACRILEGE's debut album on the fledgling Alchemy label is due out any day. They will be playing some shows once drummer Matt gets back from touring with CLOWN ALLEY. Some more alternative type shows: by the time you read this, VOMITORIUM will have played at El Cerrito High, MR. T EXPERIENCE will have done a live set on KALX, and SOUP, NEUROSIS, and CRIMPSHRINE will have played a show at I.L.S. (an alternative high school) benefitting their student union. BASIC RADIO and DD DOWNER played at the Wilbur St. Art Gallery, and hopefully so will other bands before the place closes. A show at Berkeley Landfill (old Berkeley dump) is being planned. Shows continue at the Twilight Zone in Alameda, and of course Berkeley's own Gilman St. Project. Stay tuned for a phone number to call to find out the bands playing each upcoming weekend at Gilman. We (CRIMPSHRINE) took a trip up to Mendocino to play, but everyone there was so stoned they didn't know how to deal with it. We're finishing up on the first stage of our media blitz, with Crimpshrine ashtrays, matchbooks, and an article in the Oakland Tribune. Almost forgot, we got our demo out, featuring 9 Crimpshrine songs on side A, and cuts by SOUP, DISTORTED TRUTH, BASIC RADIO, SWEET BABY JESUS, and KWIKWAY on side B.

Tommy Guerrero and members of INTENSIFIED BLUEBEARD have formed a rap band (???). Well, I guess that's about it for this month, and about time, my time has ran out, see ya next time.. Aaron

P.S. SOUP demo is $2.50 post paid to Sergie L./ 802 Colusa/ Berkeley, CA 94707. CRIMPSHRINE demo is also $2.50 post paid. Write to P.O. Box 4726/ Berkeley, CA 94794.

P.P.S. To all the people I owe magazines to, I know I still haven't sent them, and I have no good excuses... But, just be patient, you'll get 'em. Sorry.

Jake - MOTO STILL BIRTH

BLIND ACCEPTANCE

Photos: Murray Bowles

Well, alot has been happenin' since last time...CLUBS: Competition is the word these days in Phoenix... METRO: is closed due to problems with Ch.10 and them trying to show how bad the club was. They were closed, and tried to reopen but failed to do so because of financial problems. Anyways, the Victors have a new place called Odd Fellows, best of luck to them, booking: 602-263-5190. PRISMS: They do hardcore on Sat. nights, they are the main competition with the Victors. Any ways this is a great club and for booking call Scott at: 502-823-8111. Also

LAST OPTION

doing a couple shows is Bohemian After Dark, they do local shows that are video taped for air on cable TV.

Bands: LAST OPTION and DESECRATION (P.O. Box 195/ Mesa, AZ 85201) never made it to Calif. Oh well. But they're hoping to make it out in the spring! DESECRATION have a hot new rap titled

YOUTH UNDER CONTROL

'Ignorance Sells, Are You Buying?' Hopefully, look for a new demo, their new songs are hot. Also, I'd like to make it known that this is Arizona's and not Calif's DESECRATION. They are a peacecore band with alot to say! Sorry Al! LAST OPTION (P.O. Box 10094/ Scottsdale, AZ 85271) are recording a hot second demo to be hopefully pressed as a EP. Any labels please write. They also have hot new shirts for $4. ppd.. VISUAL DIFFERENCES: Demo is out and is really good. They have

VISUAL DIFFERENCES

been getting a great response locally. Write for the demo to U.D. c/o Steve/ 1917 Want St/ Mesa AZ 85201 ($2). TRIBAL EXISTENCE: Demo is still in the works, hope to hear it soon write c/o Chris/ 1318 E. Bayview/ Tempe, AZ 85283. MR UGLY play out again after a short absence. They

INSURRECTION

have a tape out write c/o Kark K/ 7764 E. Valley/ Vista, Scottsdale, AZ 85253. THE CLAP: from what I've heard broke up... too bad! INSURRECTION: have been playing a lot of shows, not sure if they're ever gonna record something! Hopefully they will soon!

New Band: OBLIQUE MINDS: are a hot new band to be looked for. They have a tight original sound. YOUTH UNDER CONTROL - have finally got it together, look for a tape soon, for info, Stickers and booking write to me: (Jason/ 935 W. Olla/ Mesa, AZ 85202). FATAL MISTAKE changed their name to ALL RIGHTS RESERVED and released a hot 10 song demo: Write: Larry c/o A.R.R./ 1500 W. Misston Ave/ Chandler, AZ 85224. NO ONE SPECIAL - a new band, that have a good demo out. Sorry, no address. S.V.C. are a brand new band to look for soon.

Zines: The Silent Minority #3 should be out now,. Also they have a tape label, with a lot of good tapes in the works. All bands write: Eric c/o Silent Minority/ 1926 E. Caroline Ln/ Tempe AZ. 85289. or C.O.F. c/o Jeff/ P.O. Box 10094/ Scottsdale, AZ 85271. A.O.S. #1 is out and is off to a great start! $ .50 ppd. To: Rich/ 8236 Pecan Grove Circle/ Tempe, AZ 85284. Parafanalia #1 and #2 out now, with lots of local stuff. 838 N. Rogers/ Mesa AZ 85201. Last note is that my comp tape is done. It's all Arizona bands, $2.00 ppd. From me. Write: Stay Alert, Stay Alive! Jason xxxx/ 935 W. Olla/ Mesa AZ 85202

Yes, here it is, our second scene report and I bet you can't wait to read it. Right? Well, me (Ted) and Glenn have a lot to inform you of this month so read on...

The first general topic that I'd like to bring up is loyalty. Loyalty to YOUR scene. Not so much the people (although that is still incredibly important) but the bands. How many of you have called me or Sean (Independent Productions) wanting to play the WAREHOUSE???? I would guess at least thirty if not more. That is fine and dandy and I would enjoy (and do enjoy) giving you shows because I myself am i band and know what it is like. But (yes big but) where the hell are you each w when you are not playing???? I do kn that you are not supporting the local sce and coming to the WAREHOUSE sho Not everyone though; there are a hand of bands such as LIFE SENTENCE, EMPATHY, OZZFISH EXPERIENC NATAS, DSB, DEVASTATION, JOHN VOMIT and of course GENERATI WASTE (we have no choice). That's not good. When you play a show, you are sa there is not a big turnout (another big b BUT did you ever stop to think that if y (the bands) supported everyone else in scene just like you want to be support we'd be able to get at least 200-250 peo per show like the smaller scenes Kenosha or St. Louis. I don't mean to you down because most of you are frien but you continuously say that WAREHOUSE rules but you are no anywhere to be seen (scene??) Why There are other times that these people show up but expect to get in for free beca they have played there or are friends mine. If this was the case, I'd be better putting on free shows but there is rent to

NATAS

paid, PA to be paid, bands to be paid, staff to be paid, etc. Come on, lighten up and show up. Everyone always complains that the scenes suck and that they are dying, but did you ever stop to think that our scene is only a product of what we ALL put into it???? It sure-as-hell can't exist on its own and past experience has proved it countless times.

**BANDS**: DEVASTATION - Their newest demo tape is now available. It has four tracks and it is four dollars. Definitely reccommended for those into stuff like Slayer. They are also about to sign a record contract so watch out. (c/o Pat Buckley/ 3861 N. Oriole/ Chicago, IL 60634)... SCREECHING WEASEL - They were featured in Max RNR not too long ago under the name "All Night Garage Sale". To give you an idea of their sound, I'll let you read a quote from the band themselves, "We are a punk band, not hardcore, thrash, or metal-tinged grandpa-assed bullshit". How do you like that for honesty, huh?? Their newest 27 song demo tape is available for $4. (414 Grego Ct/ Prospect Hts, IL 60070)... OZZFISH EXPERIENCE - Their newest demo tape is out and it's called Liberty and Justice For All. It's 60 min., 40 songs, includes lyrics, and is only $2. The music is catchy punk highlighted by screeching vocals and the best song intros in the world. (16921 Langley/ South Holland, IL 60473)... BHOPAL STIFFS - They are a four piece from the suburbs and they are soooo fucking good. They just released a demo tape for $3. (332 Gatesby Rd/ Riverside, IL 60546)... ENEMA RESORT - This band is from the Chicago suburbs,

and do they ever rock. Kind of like Chicago's own version of Murphy's Law with an even bigger sense of humor to be found in their music. As an added attraction, they have a four year old vocalist, believe it or not!!! You can get their demo for $2.50 or 50¢ and a tape. (734 N. Taylor/ Oak Park, IL 60302)... CIVIL DISOBEDIENCE - These guys are a heavy hardcore band, with a lot of metal influence. They do have a tape available for $3. (3942 Arthur Terr./ Markham, IL 60426)... RANCID - Do you like it fast?? I mean real fast? Well, here it is, they make Pandemonium or Heresy look slow!!!! They too are a four piece band, and they just put out a demo tape. Their vocalist is living in Ca. now but is said to be coming back. Who knows????

**MAGAZINES**: Dogmatic - This is a cool zine which is available for only 50¢ and has reviews, opinions, and interviews with Life Sentence, and Sloppy Seconds. (19861 W. Grand/ Lake Villa, IL 60046)... Dirge - Small zine but this is the debut issue. Mostly reviews with some hilarious news clippings. It is free, but you should send some stamps. (7916 S. Lotus/ Burbank, IL 60459)... 3R Zine - The newest issue should be out by now. The following issue to be released any time will be dedicated to all Chicago bands so get it if

*LIFE SENTENCE*

you want to know about what is going on in Chicago. $1. (5285 S. Humphrey Av/ Oak Park, IL 60304)... Social Disorder - Issue #1 is available for 75¢ and has interviews with Desecration and the Descendents. Total of 24 pages. Pretty cool. (1943 Spring Ridge Dr/ Arlington Heights, IL 60004)

**WAREHOUSE NEWS**: February 28th was a "No More Censorship" defense fund benefit show sponsored by WZRD, Dogmatic zine, and Another Alternative Productions. Five bands played that night: LIFE SENTENCE, IMPULSE MANSLAUGHTER, GENERATION WASTE, NUMBER NINE, and DENIED REMARKS. The show was a success and all the benefit made went to a good cause. (Let's hear it for Heidi who was the brainchild of the gig. Cheers!!!)... Last month had a show with NATAS, DEMENTED TED, BHOPAL STIFFS. The turnout was pretty poor, but those who were there had a great time and did Demented Ted ever rip that night... This summer we would like to book as many out of town bands as possible so if you plan on being in Chicago soon, write or call us at the addresses listed at the end of the report. (Ted or Glenn)... Well, in the next month or so, we will be moving the Warehouse to a new location. Where? I don't know, but we have a couple of places in mind and we will know within the next few weeks. We are trying to get this theater on North & Pulaski which is huge and holds 2000 people. Look to these pages for more news on where we will be.

The Metro continues putting on the bigger touring bands' shows. SNFU played there with Toxic Reasons, Life Sentence, and Sloppy Seconds. Toxic Reasons unfortunately got their windshield smashed by an angry Metro consumer. Our apologies go out to Toxic Reasons, and we hope that they do not hold this incident against Chicago...On the over 21 club scene, there have been some great shows. The GROUP OF INDIVIDUALS, SPONGE, and other locals have played at Batteries Not Included (which also had some out of town shows like the Dead Milkmen). Big Black played at Gaspars. The Exit and

*ROTA*

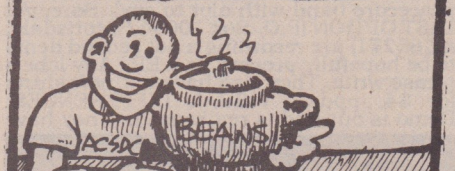
Orbit Room have some shows, but being the kid I am, I find it hard to attend these shin-digs. (Oh well... one of these days, right???) ...Late March saw DOA, Descendents, Firehose and DC3 play at the Metro. The highlight of the show was at the end of the night when the skin heads and the Nazis got into a brawl out front of the place. As a result of this, the cops came and there were the usual hassles, but from what I hear, the Metro is no longer allowed to have hardcore shows. I hope it's not true, because as much as some of the people here like to badmouth the place, we think it's pretty cool and it gives people a chance to see some of the bigger name bands. Hopefully, Metro will be doing shows again because this incident was not the Metro's nor the promoter's fault.

**TOURING:** LIFE SENTENCE are always playing out of town. Not too long ago they did a string of mid-western dates with Toxic Reasons that were all very successful. They also just played a gig in Green Bay, WI with Genocide that went very well... IMPULSE MANSLAUGHTER and GENERATION WASTE played in Iowa at a place called the Pitt Club. It was a great show and the scene is really excellent. They played with Fulfathom Five who played an excellent set. If you'd like to play out there, you can contact Brian at (309) 762-5276 ...GENERATION WASTE and NATAS played in Kenosha, WI at the Eagles Club with U.S. Distress, Charming Deviants, and Conflict of Interest. This was an excellent show and the scene is also a real cool one.

**MISC. NEWS**: LOST CAUSE has just gotten a new drummer and bassist and is continuing to do shows. Their record should be out any time now on Pravda records. From what I hear, it should be a killer one... RIGHTS OF THE ACCUSED's album will be out in a few months so look for it. Speaking of ROTA, following a recent show in Ohio, they added a new second guitarist. They also just played a couple of shows in Michigan which were very successful including one with that hot rocking band Seduce... I.D. UNDER's debut 12" EP is out now. It's called The Land of Nothing and is available for $5 from Underdog Records/ Box 182/ Chicago, IL 60614. On the same label is the newly released SPONGE album which is only $7... HATE, from Peoria, should have their EP released any time. It is called I'm Glad Sid's Dead. It's on Bloody Mess Records. (Oh yeah, Bloody, sorry for the delay in sending out your stuff, I mean it man.)... Ax/ction Records is working with someone in Chicago on putting out a Chicago compilation. If there are any Chicago bands interested on being on it, contact Dave Edwards at (312) 394-2546... ENEMA RESORT played a gig at the Warehouse and debuted a new vocalist, none-other than Pete Carney from PSYCHOTIC REACTION. They are really tight now and sound great with the new vocalist... GENERATION WASTE's demo entitled Another Alternative is out now. Sorry to anyone who ordered it last time for the delay in getting it, but we just got a new vocalist so we had to go back in the studio to re-record the vocals. Never fear, it's now out. $4 or a trade of your band's tape or record (or compilation, if you put one out) to Ted (address at the end of the report)... DEVASTATION played at Gordon Tech with BATTLE ARRAY, NOBLE SAVAGE, and AFTERMATH at a Battle of the Bands. Well, guess who won????? Yes, those cool dudes DEVASTATION... SINDROME should be making their debut on the live circuit at any time now. From what I hear, it will be next month and they will also be recording their debut demo so look for any late breaking news on these pages... IMPULSE MANSLAUGHTER are going back into the studio to begin recording the second release, a full album, in April. It should be out in summer some time... Well, we guess that that's it. We gotta (good English huh???) start submitting these things monthly because they are getting to be kind of long, don't you think???? Again, we hope you like this incredibly in depth scene report from the home of the worst baseball teams in history, Chicago. Anyway, please write to us and let us know what is on your mind and what you think of our scene reports. Thanks again to everyone who has already written. Adios Amigos. Ted Domurat (Generation Waste)/ 3927 N. Ottawa/ Chicago, IL 60634... Glen Herman (Impulse Manslaughter)/ 4528 N. Lawndale/ Chicago, IL 60625.

P.S. Does anyone have any Misfits singles for sale, namely... Horror Business, Beware, Bullet, 3 Hits From Hell. If so, please contact Ted. I'll pay $25 plus postage each.

# BOSTON




Okay, I know it's been a long time... You know how easy it is to get behind. TT the Bear's in Cambridge continues to be the main venue for gigs in the Boston area, with Saturday afternoon all-ages gigs on a pretty consistent basis and an abundance of over 18 gigs at TT's, the Rat, plus the occassional all-ages blowout at The Channel. Hall shows don't happen quite as much in town, anymore, but there was a recently successful hall show in Plymouth, about 40 miles south of Boston, which featured four relatively new bands, GANGLION, DEAD END, CRASH COURSE (from Cape Cod, who have released a 25 song demo), and SHATTERED SILENCE, which happens to be my new band. There

*VOLCANO SUNS*

*Photo: Jim Testa*

was also a hall gig in Worcester. More shows are possible for both locales.

On the band front, both STRAW DOGS and MOVING TARGETS are out on tour. JERRY'S KIDS have been pulverizing since their reformation late last year and are currently recording a second album for Taang, who will also reissue their first album Is This My World with some previously unreleased cuts. Taang also plans to release an album by THE LEMONADES, who are emerging as one of Beantown's more promising new acts. New demos are circulating by the GINGERBREAD MEN (P.O. Box 1249/ Allston, MA 02134). THE QUEERS, who favor a RAMONES-styled blast and are sponsoring a contest to come up with a new name, and DEATH WISH. By the way, Death Wish recently pulled off the uneviable task of playing two sets at TT's, while we were treated (?) to a cover of "Sweet Home Alabama" with special guest vocalist, XXX editor and all around nice-

*SLAP SHOT*

*Photo: Dave Run It*

guy Mike Gitter. The band features current SLAP SHOT bassist Jordan Wood and they've also been in the studio, recently.

A few personnel shifts to pass along. CANCEROUS GROWTH are once again looking for a new bass player, having booted Tom, and Eddie Lynch from PSYCHO has been filling in temporarily. The Growth expect to be going in the studio, any time now, to beign work on their second album. PTL KLUB (remember them) are rumored to be looking for a new bassist as Chris shifts to guitar. Their new 7" is supposedly out on Mystic, although I've yet to see it.

VOLCANO SUNS, who not long ago released their second album, have apparently split up, although drummer/vocalist Peter Prescott may continue the band with new people. One of Boston's first punk bands (circa '78), UNNATURAL AXE, have reformed. Fronting the Axe is Richie Parsons (ex-BAND 19, FUTURE DADS and host of others). SLAP SHOT's future as a band is uncertain at this point.

New vinyl roundup: We Are Not Amused by Straw Dogs, Boo Boo, the debut EP by BIG DIPPER, which featrues ex-members of VOLCANO SUNS, DUMPTRUCK, and XS, a live EP by GANG GREEN, Drunk and Disorderly and Coroner's Office by POST MORTEM. A few more cassette releases include the Quest For The Corn Girl compilation put out by Ac/xtion Records (P.O. Box 623, Kendall Station/ Cambridge, MA 02142) and the debut, 10 song demo by SHATTERED SILENCE ($3 ppd, $5 overseas to P.O. Box 1605/ Lynn, MA 01903). Congratulations to SORRY manager and WHRB DJ Patrick Amory on landing a job with Dutch East and condolences to the family of one-time EXPANDO-BRAIN, BUSTED STATUES and more recently, HUSKER DU manager David Savoy, who committed suicide in February.

Fanzine mania: there's a new XXX out (11 Sheldon Ave/ Marblehead, MA 01945) and should be (finally) a new Suburban Voice by the time you read this (issue #22, $1.50 ppd.). If bands need info on gigs, give me a call but don't call too late, ok? Us working folks need our sleep!! Anyway, I'll try to hook you up with the right people for Boston, as well as Providence. So keep those letters coming. See ya!!
Al Quint/ P.O. Box 1605/ Lynn, MA 01903/ (617) 596-1570.

I don't know. Did ya' ever have one of those months when you just want to hide under your blankets? Or put on your sweatjacket backwards and pull the hood over your face? I just had one of those months. Fuck, I dunno, it's like I come home and my fuckin' bird bites me. Or like I answer the telephone and it's my grandfather and he says, "What is with you? You don't call my anymore, you don't help your mother enough, what an ungrateful grandson? Oy Vey!" Then, to top everything off, I usually try to take a nap, and someone knocks at the door. I ignore it, and they knock louder. Then they start screaming so the whole block can hear them. I open the door, and it is one of my friends who wants to go hang out and drink or something. I tell them no, and they say, "What the fuck is with you? You never come out of your room, which, by the way when it's lit, looks like a rat hole." I politely excuse them, turn on the TV, and watch the snow on UHF channels for the remainder of the evening. Punk Rock?

When I did leave my nest this month, I did see some shows. I attended a couple of CBGB matinees, and saw bands such as NUCLEAR ASSAULT, THE MOB, NY HOODS, STRAIGHT AHEAD, FOD, AOD,

*THE PLAGUE*

BEDLAM, etc. These shows were not as highly attended as shows have been in the past, but the bands were good, and the audience behaved moderately well.

DOA, The Descendents, firehose, and DC3 recently played Rock Hotel. I hear the show was not that crowded, but the bands put on a great set. My only beef with the whole thing was, why not put a local band on the bill??

There has been this thing called Scream at the Limelight for awhile. It has now moved to the Area Club. Scream night features bands and music, usually of the "Death Rock" or "Goth Rock" pursuasion. I

*THE MOB*

*Photo: Bri Hurley*

saw a band called THE PLAGUE there recently. They were good, and the audience did seem to get into them. Check out the Area on Wednesday nights if you're into that stuff. But, be warned, The Area management are very strict, they card everyone, and they even have some sort of dress code. No thanks.

The best show I saw this month, was probably the worst show put on this

*STRAIGHT AHEAD*

*Photo: Bri Hurley*

month. This show was at CBGB's, on a Monday night, which is an audition night. Recently, many punk bands have begun to play on these nights. There is no pay for the bands because it is an audition night, and it only costs about $2 to get in. The night I am talking about is the night of LETCH PATROL and THE PA'S. Now both these bands are awful, (I should know, I was guest guitarist and wig-wearer for LETCH PATROL) but to truly express how ridiculous the evening was, all I can say is the PA's were inadequate and abusive, stupid and silly, and they couldn't play their instruments. Of course, these are the makings of a great band. As for the other band, which I mentioned above, mentioned last issue, mentioned the issue before, mentioned this issue, and which I will try not to mention again, I heard important critics say of them "They were not inadequate enough." How's that for a review? Does it rule or what? Yeah, I agree.

In other news (I've been watching CNN too much lately), DONNY THE UNK's tape, Jail Is, has been released. The APRC compilation, which will be out on Mystic records very soon, is in the pressing state. This comp. will feature such bands as STISISM, AOD, DAMAGE, 76% UNCERTAIN, CHILDREN IN ADULT JAILS, etc. It will cost about five dollars, and is something definetely worth checking out. In other record news, PRONG's album should be out by the time this issue hits the stores, and FALSE PROPHETS second album is being recorded now.

On WFMU, which is 91.1 on your FM dial, Donny, I'm sorry, DONNY, THE PUNK, will being doing some radio stuff. This will be on Wednesday nights at 9:00. Also, the same stuff will be on WBAU, 90.3 at 11:00. The stuff is info on the APRC, info on bands, and info on the scend in general. To get in touch with the APRC you can write them at: APRC 151 1st Ave/ Box A/ NY, NY 10003. Or dial O-P-E-C-S-I-D. That's (212). They have lots of info and know a lot about whats going on.

Well, that about ends it for this month. I hope next month is better. Then again, I thought 1987 would be better than '86. So far, I think I'm wrong. Fuck. Punk Rock. Yeah. Where's my blankets and sweat jacket?

George c/o False Prophets/ 162 Ave. E/ NY, NY 10004

**Philadelphia-** Hey, surprised to hear from me so soon, huh?! Well, I have a few very important things to report this month. There will be some more records coming out of Philadelphia. The first to be released is PAGAN BABIES. Their 7" Immaculate Conception was originally going to be released on Plus Records but they've been fortunate enough to be given the opportunity to have it now released by Positive Force Records. The release date for it is April and the 7" will still be

ANTHROPHOBIA

Photo: Dom Episcopo

available through Plus by mailorder. Another release coming up is a full length 12" compilation from Rave Productions - it will include a whole shitload of Philly bands. Some of who are: PAGAN BABIES, ANTHROPHOBIA, SHE-MALE ENCOUNTERS, LEGITIMATE REASON, DAS YAHOOS, LOVE BATTERY and many more. Expect to see that release before the summer.

LOVE BATTERY

Photo: Mark Anthony

ANTHROPHOBIA has finished their time in the studio hoping to be able to release something soon. SERIAL KILLERS have also gone into the studio... TRILOGY OF TERROR made a trip in with them to help out on backing vocals.

Something I'd like to let everyone know about is Wilmington, Delaware. They have a really cool scene going there. They've just started getting shows there again, the first being PAGAN BABIES and TRILOGY OF TERROR. When we got down there we were met by a very enthusiastic and packed crowd. The bands: INFECTION, ACID REIGN & the STIFFS all rocked. INFECTION will be releasing a tape very soon.

Also being planned is a 7" compilation. For more information on shows or bands contact Wayne Romanowski/ 1316 Tulane Rd/ Wilmington, DE 19803. Well that's it for this chapter. Once again please write me for info on PAGAN BABIES or Plus or anyone else. Thanks,
Mark Pingitore/ 5436 Discher St/ Phila., PA 19124/ (215)533-7185

How-do you snotty little brats! Just kidding, really. It's time once again for an update on the alleged scene in Delaware. Dela-where you are probably saying. We're the small state choking on New Jersey's smog, and being rear-ended by Maryland here on the East Coast.

Now then...things are finally starting

FVK/EMG

to move. Lower Delaware (DE is only 110 miles in length) has a brand new band out, kicking and screaming, called FVK/EMG. (This stands for whatever you want it to stand for.) If a band reincarnate could replace the passing of DK in December, it's these characters. Don't get me wrong, they don't fit the same shoes at all, but as far as being aware of more than just the immediate surroundings, they're akin. And boy what a band--five members, count 'em: Bobo Rhetoric with strep-throat, Jeff Lawnmower-- guitar uno, Mikee P.U.-- guitar dos, Scotty Pomp-- basement and Shaggy with the flaming sticks of percussion. Doing well now after their recent membership drive (for a drummer), they are planning regular shows with DE's TMR Productions. (If you're in the Philly or Baltimore area and want to play a DE show contact Kevin at 302-697-2909 or 7 Cherry Dr. Magnolia DE 19962 "TMR Productions.") These homeboyz are also currently working on a 12 tune cassette of their worst abuse-core schlock appropriately designated Music Butchers. It should be about $4.00; if you're interested call 302-422-6190 and ask for Mr. Lawnmower. We had to beat off the Warner Bros. Talent Agents by the score with their measley $200G contracts. No sellout for this band of paupers.

Upper Delaware is bopping to a new bunnydrum with the advent of shows at a place in Wilmington called The Griffin. Local bands from this snobbish sector of the state are the STIFFS (cool, fast, tight, great shaking genitalia), INFECTION (fast, so fast, faster than that, Minor Threat covers), and RADIO X (pretty girlfriends, Cyndi Lauper covers?). Anyhow, these bands have skyrocketed in a short amount of time. Great work guys. No Warner Bros. future for any of you either.

Adjoining Maryland has encountered re-nativity with 2 very hot bands named TOXIC FREEDOM and ABRA CADAVERS. Both bands have played a number of DE

THE STIFFS

shows as well as their own home town of Salisbury. Both bands furthermore enjoy an infalliable following I've ever so lovingly entitled the "Salisbury Crew." Pretty original, eh? Tight dancing with flowing comradery which extends to everyone. A few attitude problems, but nothing like Delaware back-biting. NOTHING comes close to small-state back-biting for that matter. (Wake up and smell the cat piss DE H-C, you're being put to shame!)

A new arsenal of interesting reading called Cryptical Oyster is in the mill being assembled by a local Dover alternative mind, Mike Schwartz. Delaware people should check it out in the near future. International Abuse zine is still in the drawer--sorry but if it's not time it's money, eh Jello?

Lastly, a passing thought. Drinking 8 oz. of Robitussin cough syrup for a pre-show buzz is not only slow-witted, but curiously perilous. If you find that you do need a vice to counter-balance your own personal lousy job of forging reality, then stick to cigarettes. At least you're annoying someone rather than just fading into the backdrop.
HOPPO (Let's go)
Bobo Rhetoric/ FVK/EMG/ 754 East Rustic Ln/ Dover, DE 19901/ (302)422-6190

Hello from Cleveland! I've never come across a report from here yet, but since I'll doubtless fuck this one up bad, you'll probably see a lot of updates from the pissed off and/or neglected.

For a town boasting the Rock Hall of Fame site and the so called #1 Rock Station (WMMS, wussy boot-licks of the first water), the radio dial is amazingly weak. Several smaller locals help out local acts and scene (WCSB, WRUW, WUJC) but they are out of range of my cheap equipment, so I listen to WCZR, a metal head outfit beamed from Texas (hey, at least they play Slayer.)

We're a stopping point for most national acts and feature an amazing range of local talent, who are more stable than their available venues. Missed is the Underground, Jungle and the Pop Shop (etc.). Closet to my place (west side) is the Phantasy (site of the recent DEAD BOYS reunion) and the new Bohemia, an entirely promising spot that offered the only New Year's Eve deal -- three bands for FIVE BUCKS, with $1 drinks and beers! They included really obnoxious party gifts which I used to get some folks real worked up. Peabody's Downunder can usually be counted on for bands of a less offensive nature. (The ADULTS or DEATH OF SAMANTHA), although they did host the Circle Jerks last time around. A few others

(Biggies, Mentor Marsh, etc.) will feature a band or two on occasion.

I know of three fanzines in the area. Pollution Control (a bimonthly that just put out #15 for $1 from 1725 E. 115 Street/ Cleveland, OH 44106... Vomit Landscape at 14590 E. 24th Street/ Cleveland, OH 44114... and Hey Daddy-O which I just found out about this week (no info). They dropped the pellet on the fantastic Alternative Press sometime last year.

For you straight HC fans, The GUNS offer a consistently holocaustic aural attack. More punk-style offerings include the OFF-BEATS, The FLOYD BAND, whose signature tune is an incredibly sleazy cover of 'Girl from Ipanema,' and my current favorites, The NEW SALEM WITCH HUNTERS who feature a lead singer who looks like a Nam vet (in Bruce Dern's style) but jerks around the stage like Iggy Pop.

*Members of FLOYD BAND & HOLY GHOST FISH*

*THE OFFBEATS*

Last time I saw them, he leaped off a 10-foot ladder, landed on his ass (obviously in pain) -- and didn't miss a beat! Also of note are REACTIONS, STARVATION ARMY, HOME AND GARDEN, INNOCENT SINNERS, MY DAD IS DEAD, VIOLENT SUBURBAN MARRIAGE, THE SPUD MONSTERS, THE MICE, SHADOW OF FEAR, and a new one that sounds promising THE HOLY GHOST FISH. Now defunct (I think) are the mind-roasting PINK HOLES. RIOT ARCHITECTURE may still be around.

A lot of the listed bands have vinyl out, on (mix and match) Fungus, Terminal, Shadow, St. Valentine, and Luney Tunes Records. Several compilations exist (They Pelted Us With Rocks and Garbage on Alter Hours, Cleveland Confidential, and The New Hope so keep an eye out. All of the attention in the national media of late may help out some of the groups, so were keepin' our fingers corssed. Yours in Distrust,

Mark Penman/ 322 Cherry Valley./ Amherst, OH 44001

Last week an American nuclear submarine in the Irish Sea got tangled up in the nets of an Irish trawler and dragged it backwards for several hours. The US government refused to comment but an American buoy found in the net after the sub was cut free and disappeared, confirmed its identity. The whole episode is typical of the US government's attitude to this country - as a convenient weapons station. Incidentally, the Labour party are saying that they'll get rid of the US military bases here and pursue a unilateral disarmament policy if they get in at the next election. It's not the first time they've used such vote catching statements; they once promised to get rid of Polaris and then didn't.

A nuclear warhead carrier crashed, a nuclear fuel train got derailed and there have been more "minor" accidents at Sellafield nuclear fuel reprocessing plant. Yet British Nuclear Fuels Ltd. have opened an exhibition centre to demonstrate how safe they are and The Sun newspaper recently ran an article on "20 Reasons Why Nuclear Power Is Safe". Meanwhile, in Russia Chernobyl's victims start to get cancer.

*ANTISECT*

The courts and media recently made a great show of a trial in which 9 Animal Liberation Front so-called "ringleaders" were sent to prison on trumped up conspiracy (ie thought crime) charges. Labelled as 'terrorists', the ALF was declared to have been finally 'smashed'. Public support for the ALF is still high and the action goes on.

The new Public Order Bill recently went through parliament and gives the police more powers in relation to trespass and assembly. All marches, demos and gatherings must now have permission from the police meaning that the right to protest has been taken away and organization of all demos, festivals, hunt sabs, etc. will be harder.

The Government spent £20 million on an anti-AIDS campaign, a great deal less than they spent on advertising the sale of shares in British Gas. By selling shares they earn huge revenue by taking our money to rebuy the state owned companies which were ours anyway. First of all, they sold off British Telecom (the state phone company), now it's British Gas, next it's British Airways and probably after that the steel industry. Politicians are boasting that soon two thirds of the UK population will be shareholders; what they really mean is they've managed to con two thirds of the people out of even more money.

The Tory government is rapidly destroying this country; they recently decreed that local councils would no longer receive subsidies for public transport and the bus network would be privatised. Consequently, bus fares have doubled and services have been severely cut; many rural communities have lost their bus services altogether, which will almost certainly lead to suffering for people with no other form of transport.

Another of the Torys' great ideas is the new "Availability for Work" scheme which is rumoured to be coming in June. It means that anyone unemployed under 26 will be given a job, they won't be paid but will just receive the same social security payments they get anyway. Of course, they won't even be proper jobs, they'll just be mickey mouse schemes artificially created to keep the unemployment figures down. Slave labour to gain votes, that's all it is. Hopefully people will have the common sense to refuse it.

Well, when I started to write this article it was going to be a "scene report" but it seems to have turned out differently. Maybe it's a good thing. It's a sad fact that 50% of MRR consists of little more than lists of bands, "cool" people and fanzines most of which is meaningless to those outside the scene concerned. Don't get me wrong, I think it's great that people are willing to share such information and it is very important for communication purposes, scene reports often make boring reading though. But, I guess I'd much rather have it that way than not at all! Anyway, for what it's worth here's my boring report on what's happening over here.

Tim COR seems to be packing in Children Of the Revolution Records, but Shane from Manic Ears is taking the reins so the hardcore machine will be unstoppable. Manic Ears have just followed their first release (the wonderful EXTREME NOIDE/CHAOS UK split LP) with an LP by CIVILISED SOCIETY and there are lots more planned including a RIPCORD/FALSE LIBERTY (from USA) split LP.

The scene on the whole seems to have quietened down a bit mainly due to the lack of decent venues. There have been some great shows by visiting bands though; Big Black and Scratch Acid have played a few low key gigs and Holland's BGK are touring at the moment. Government Issue played a few dates before christmas too.

The most popular band here still seems to be CONFLICT for some reason, although who knows why as every week seems to bring fresh rumors about how dodgy they are. I refuse to stir things further as I've had very little direct dealings with the band, but it does appear that CONFLICT are full of double

*GENERIC*

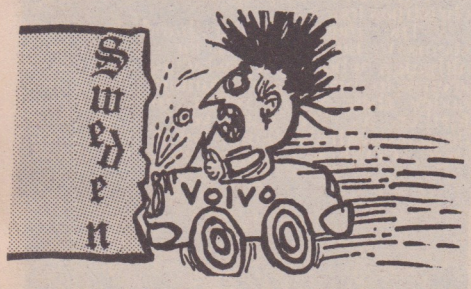
standards.

Sadly, GENERIC have split although their split LP with the ELECTRO-HIPPIES has just come out; UK thrash at its finest: NAPALM DEATH are still thrashing it out to claims of being the fastest band in the UK; hopefully they'll put out some vinyl soon. Likewise DEVIATED INSTINCT from Norwich, who sound a bit like ANTISECT and have two excellent demos available. Weston's RIPCORD certainly rip; check out their demos and their already mentioned LP should be a killer. ANTISECT have been quiet but are doing a nationwide tour next month; however their long awaited LP still hasn't appeared. HERESY are now faster than ever; the VARUKERS are rumoured to have turned 'heavy metal'; and the wonderful grungy sound of HEAD OF DAVID could be the UK's answer to the Swans (who incidentally are supposed to be in the country, so why the hell aren't they playing any gigs).

The heavy metal thing continues to get bigger as do all its bigotries and hypocracies. The same people who moan about prices for hardcore gigs are quite happy to pay twice as much again to see Slayer or Anthrax; or Run DMC or the Beastie Boys for that matter, as quite a lot of hardcores are getting into this hip-hop nonsense, where macho sexism rears its ugly head even more. The skating craze gets bigger, although the equipment is still so expensive and there's far too much machoness and posing involved here as well. Why do people have to take these things so seriously.

Well, there's my boring scene report, apologies to anyone I've missed out but you're probably not worth mentioning anyway. The hardcore scene lives on, but we got to fight to make sure it doesn't get strangled by heavy metal, hip-hop and knobheads with £150 skateboards; it does still mean something and always will. Hello to all my friends and a big fuck off to all the cretins who ruin gigs; it's a sad fact but ignorance still rules. Take care and stay happy.

Digger/ Flat 14/ 12 Sandringham Drive/ Liverpool L17 4JW/ UK




Hello, hello it was a long time ago since we last gave you a scene report from Sweden. Maybe you remember us, Loken and Sveden. Anyway, some real good squatting has been going on (mostly in Stockholm and Gothenburg) and the police had been very violent sometimes. If you didn't know (???) Olof Palme, the Prime Minister, was shot to death one year ago, but believe us it wasn't a good thing!! Sweden has turned into being a police state even if you don't see it directly. People are more under control now. So what was the point of murdering him?? And since the

ROVSVETT

S.O.D.

murder on Olof Palme, the mass media seems to claim that youth violence has become a bigger problem now than before, but we don't see any change. But how can they say that the youth shouldn't be violent when the whole of Swedish society is built on selfishness, join the army and you get out of there as a man, money, politicians with double morals, etc., etc. So how should they express their feelings when they don't have anything to do, except to go out and punch someone's head in?? When the youth try to do something on their own they just get slagged. We're not defending youth violence, but we do see the point why it exists.

Now over to some band news. We don't know too much about the whole Swedish scene so we should concentrate on our area. First of all, ROVSVETT, one of Sweden's best HC bands, have released their second 7-track 7" EP including sticker and lyric sheet, and one of the best "punk" covers I've ever seen (in Sweden). The first EP got a new pressing, so it's still available, get it!! The first EP also appears on a Swedish compilation LP out in Brazil on New Face Records with three other bands: ANTI-CIMEX, CRUDE SS, FEAR OF WAR. They should also be on the U.S. compilation LP called "Apathy Never!!", along with other bands like DEPRESSION, G.A.S.H., SO MUCH HATE, KAUNES & TEAVEYS, and RAPED TEENAGERS. It's soon out on Karl's Over The Top label (this LP should be pressed as a limited edition).

REA RESPIRATOR

Now on to RAPED TEENAGERS (punky name, huh?), who are right now working on their 21 song LP, who hopefully are going to be released by B.C.T. in the U.S. and by C.B.R. in Sweden. Their debut is selling very well, 2000 copies sold and now are 500 more have been pressed. On this LP they even use violin, piano and electric organ. And maybe they'll be on a Italian comp LP. And after the release of the LP, they maybe are going to release a 7" on Over the Top if he still wants to do it. The guy who plays violin, piano and electric organ is named J.LACHEN who's released a solo LP called: Music for the Dying Forest. This LP is just great if you like groups like Henry Cow, Magma, King Crimson etc. He also has his own group called ZUT UN FEU ROUGE; they have released a 12" EP Kafka vs. Chaplin (sold out) and an LP Who's Afreud (still available). You should get this too if you like art rock!! He also has his own label called Bauta Rec where he also has released an LP of a great band called KULTIVATOR. Their LP is called Barndomens Stigar for you who like Magma & National Health. KULTIVATOR is not together anymore. Get all this stuff and more info from Bauta Records/ Box 163/ S-58102 Linköpng/ Sweden.

NO IDEA and WOUNDED KNEES are two upcoming HC bands around our area who have recorded one demo each. You can hear them on the Punish comp tape Beach Party #1. Both bands are real great! WOUNDED KNEES have now released their own demo tape on Punish. Oops! we forgot that the tape is a split tape - the other band is 7 MINUTES OF NAUSEA. Both Beach Party & the split tape cost $3ppd from Punish/ Profilv. 18 A/ S-61200 Finspång/ Sweden. Write to Punish if you want to get in touch with NO IDEA & WOUNDED KNEES. S.O.D. have now existed both in South Africa and Argentina with only former member einepünkere Gurran on singalong song but they're sleeping in Sweden. It seems that many bands that are

DOM DAR

abroad are afraid (?) to tour Sweden? When you are in Denmark why don't you come over here to play?

PUKE is a band from south of Sweden whose debut EP is selling very well and they should soon have their debut LP out on C.B.R. so watch out for it! A great band from Linköping who play pop/industry have just released their debut 12" EP... get it! We thnk they're now working on a new record. KRUNCH who have released some great records do now have little problems but we hope they've not broken up!! REA RESPIRATOR have now released 2 demos - for more details write Löken. REA REPIRATOR should also be on a comp EP from England. 16 BLÅSARE UTAN HJÄRNA are a new band by Löken. Should soon have their debut gig & a debut tape - write Löken for more details.

It seems that there's a bad market for zines now! Anyway Fetvadd #6 is out now, Banan have a new one out... what more do we know? ASTA KASK have broken up as you may know? Their last record was at last an LP (which they claim to never do!) Bands who have broken up for some different reasons: DTR, MOB 47, & DOM DAR as we now know. About gigs in Sweden: we, Löken & Sveden tried to set up gigs in a place called Maskinskyltsfabriken - the first concert went very well, with lots of people and too much drinking (we don't care if people drink as long as they can handle it). And the second concert we set up with lots of good bands like ASOCIAL, S.O.D. (who were very pissed!!!), ROVSVETT, & FILTHY CHRISTIANS. This time it was just chaos and drunk people (too drunk), one girl got a bottle in the head, a window was crashed

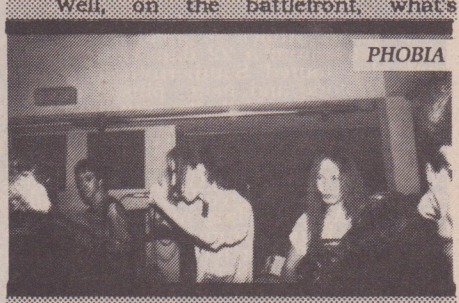
(not his fault), one table smashed etc. We were lucky the police didn't come. Cos of it, we weren't allowed to arrange gigs there. So thanks a lot you stupid shit heads who just complain there's nothing to do on a Saturday night. We tried to help you but what did we get for that? We, RAPED T. nearly lost our practice space because of this incident. A big thanks to ASOCIAL & JANNE (DOM DAR). Rumours say that ASOCIAL's second EP has been released in Germany on green vinyl. That's all folks! Write us: RAPED c/o Peter Swedenhammar/ Konstruktörsg. 74/ S-582 66 Linköping/ Sweden ... and ROVSVETT c/o Mikael Karlsson/ Gesällgatan 14/ S-573 00 Tranås/a Sweden. Don't forget two I.R.C.'s. If you want to phone us Löken: 0140/ 11950 & Sveden: 013/ 159305. Thanks!!!!! Sveden & Löken

I wanted to start this scene report with some political comments, but because the socio-politico-economical situation is quite bad and tense these days in FRANCE, it would have been a bit too depressing. Furthermore, I would have expressed some opinions subject to controversy, and since I haven't got the guts of a Mykel Board nor a big mailbox to receive massive piles of hate mail, I'd rather keep a low profile on those topics.

Since my Parisian buddy Herr Sanf is definetely taking care of the scene reports concerning the Northern parts of France, I'll limit mine on the Southern part and more especially to the Rhone-Alpes area. This area is stuck near the Alps and include cities such as Lyon, Annecy, Montelimar and of course, the graveyard for tourists, the hell of high-technology industries (the French Silicon Valley, if you prefer), the concentration camp for students that is Grenoble. Speaking of tourists, the Amsterdamers who've been disappointed to know the summer Olympic games of '92 will take place in Barcelona are welcome to Grenoble and its area to attend the winter Olympic games which will take place down here the same year. More tourists in sight, as if we really need more!

By the way, all you Americans who would wish to attend this event will have to get visas to enter France as this is one of the new anti-terrorist laws applied by our government after a series of bombings and terrorists attacks that happened last year in Paris. And everybody knows the USA are the biggest terrorist boiler on planet earth. Argh! You, red, white and blue devils (as our spiritual master the Ayatollah Khomeini says). So, all non-Europeans, you're warned and hopefully the average French citizens will feel more secure in his/her daily life.

Well, on the battlefront, what's


PHOBIA

happening, duuudes?! The scene in Lyon is in a kind of state of hibernation. The two squatted venues are closed down and being demolished. Radio Bellevue, the best French alternative radio station, is no more since October '86 as the sponsor (a social insurance company affiliated to C.G.T., the Communist party owned union) decided to stop financing it and kicked out all the radio-employees and D.J.'s, seizing all the equipment. But now, all the D.J.'s are trying to raise funds in order to restart the radio, but this time free from greedy and political sponsors.

Scene leaders HAINE BRIGADE have to delay the release of their first LP due to financial troubles but they should be in London in March to record it at Southern Studios. Some members of the band and Kanal fanzine editor have opened an alternative record shop recently, Attaque Sonore. Good luck guys! They want to sell punk/HC records only, but I guess they'll have to open their doors to a wider selection of alternative music. The Oi/Punk oriented band LES LANTERNES ROUGES have an LP out which is barely mentioned in zines or mags, distribution is about non-existent and almost everybody (those who gave it a listen) agree that it's a mediocre LP. The controversial anarchist group PARIAPUNK plans to put out an EP sometimes this year. Lyon has now its own HC/Metal crossover band in the name of SUDDEN DEATH including ex-Radio Bellevue D.J. and Western Front crew, Thierry, on bass.

On to Annecy, where local faves, the SLIPS, remain the oldest punk band in the area. They've recently speeded up their material, owing to the addition of a second guitar player who is Portuguese and lives in Grenoble where he plays with a local thrash-core band as well. Both bands played a gig on Grenoble's university campus but since I wasn't there, I can't comment about it.

Back to the SLIPS, they've been in the studio to record on EP which will be out soon on the Parisian label TERMINAL RECORDS. They still have got a lot of problems in practicing together, as their favorite sport is "drunk driving", so there's always one or another member spending some vacation in some hospital (well not

EAT YOURSELF Photo: Veronique Durr

really).

Grenoble is definitely, in certain ways, the most Americanized French scene. During gigs, slamming and stage diving are frequent down here (while France is one of the last countries where the pogo still rules the dance floor. Remember "pogo"? This kind of dance that consists of jumping like.....frogs!) The ambiance is always fantastic except during the bigger shows that draw their amount of drunk idiots, trouble-makers and fights (like for D.O.A. or for the ultra-bloody UK SUBS/VERDUN show). We've seen a fair amount of good bands last year, all gigs organized by ourselves at Bunker, but we had to stop setting up shows and tours after the RAW POWER/WDM fiasco (none of the two bands came) last June, due to a lack of venues and to a fair amount of money we had lost organizing gigs.

A skatepunk scene appeared sometime ago and the number of its member is still increasing, quite amazing to see a city like Grenoble where skate punk lives and to see that 1/3 of the scenesters are into skate. Four ramps, financed by two local sportshops, are being built up and should be skatable by the first days of Spring. The skate team plans to organize a contest then, inviting the best national skaters and maybe a few Europeans pros. A gig will take place with some local bands so it should be a big party.

In his latest scene report, Herr Sang told you about a speedcore scene breeding down here, but, sorry to contradict him, the bands he quoted have little or nothing

SUDDEN DEATH
Photo: Veronique Durr

to do with our scene and are just plain lame H.C. bands. But, yes indeed, the speedcore scene exists and the best band so far is GODZANGER. They're from the south of France and used to play thrash-core a la RAPT under the name of NEUROMANIAC. Since Sept. '86, they've changed their name and they definetly can be best compared to an HC version of Celtic Frost with political lyrics. One has no news from them anymore for two months so maybe they've broken up. It would be too bad, but anyway you still can get their great 5-song demo-tape. The most interesting HC/Metal crossover zine is D.O.D. (DECIBELS OF DEATH), issue #4 is just out.

In our area, there are three speedcore bands, SUDDEN DEATH from Lyon, EAT YOURSELF from a village near Valence and my own band PHOBIA from Grenoble. Bunker has organized a gig with those bands in mid-February and had entitled the event "The Metal Core Party" and a party it was. The concert took place at "La C.L.E.F. De Sol", a kind of youth center with three practice rooms for local bands to rehearse and with a hall of 200-250 people capacity. We can use once in awhile to set up gigs. 120 people attended the show and it went on really well in a friendly atmosphere near to frenzy despite a few verbal fights. SUDDEN DEATH opened the show, they play HC/Metal with social comments, lyric wise. Their style is influenced a lot by S.O.D. with a singer having a very impressive growling voice; the drummer was in the band only for one month but he managed to kick ass. Then EAT YOURSELF got on stage. It's a bunch of three funny guys constantly making fools of themselves. They are playing thrash-metal a la DRI, Cryptic Slaughter and believe me, their drummer is a real machine gun ready to explode after each roll. Last band was PHOBIA, a band I sing for, which can be described as punk-metal that could remind of C2D or Destruction.

All the bands have been formed more or less in mid-'86 and this gig was the first one for all of us. SUDDEN DEATH and PHOBIA willl open for Negazione on March 7th in Montelimar where a group of people are starting to organize gigs. We call them the "Suicidal Gang", as they do know how to create a great atmosphere at gigs. They already arranged a show for Kin@ and use this place, completely lost in the countryside, which is an abandoned tanning factory looking more like an old farmhouse in ruins. They've arranged a big room and have built up a stage. They want to organize more and more gigs in the near future. It's one of the coolest place to play in France.

That's it. Cheers to MRR readers and staff. Kisses to my blood sister Mary Ellen in Dekalb.

ADDRESSES -- **Gigs:** Jerome Vincent/ Cite Cabiac A25-26200/ Montelimar. **Shops/Labels:** Attaque Sonore/ 3 Rue Dr. Augros/ 69005 Lyon... Bunker/ B.P. 111/ 38001 Grenobele Cedex France. **Zines:** Kanal c/o Attaque Sonore... D.O.D./ c/o Laurent Ramadier/ La Caillouterie Volvres/ 72210 La Suze/ France... **Bands:** HAINE BRIGADE c/o Attaque Sonore... SLIPS c/o Terminal Records/ 26-28 Rue Veron/ 75018 Paris/ France... GODZANGER c/o Romain/ 84200 Loriol Du Comtat/ France... SUDDEN DEATH c/o Thierry Bischascle/ 60 Rue Cuvier/ 69006 Lyon/ France... PHOBIA c/o Bunker... EAT YOURSELF c/o Laurent Selter/ Le Chalon Est/ 26260 St Donat/ France.

**Milano-** Virus is still doing great, lot of shows lately. Doors opened also to speedmetal bands, those out of the "big money circle"; it's been a while since metal kids have come to hardcore shows and enjoyed HC bands, (death slamming and diving at the NEGAZIONE and C.C. M. shows!!) I guess this is important; they come to a show, and with the money they usually pay to get in for a metal show, here they get ticket and have enough left to buy a record and also have a few drinks! I think this is the first big impression about "doing things by ourselves" they get. Result is that more people are beginning to get involved in the scene, many of them in an active way too.

Also, the PA quality at Virus improved; now the sound is a way better, finally! Lately we had bands such as U.N.S. (from G.D.H.C.), a killer new band which will probably release a record or tape pretty soon, TESTE MARCE (also from G.D.H.C.) back together and still doing great, C.C.M., NEGAZIONE, (as I mentioned before), FALL OUT and lots

*Photo: P. Francesca*

more... And on the speedmetal front: EXTREMA, from Milano, mini-lp will be out soon on Attack Punk Records, EXCRUCIATION from Zurich (Celtic "frogs", compared to them, is a bunch of 80 years old wimps!!), RIGOR MORTIS from Gorizia, and the well-known BULLDOZER from Milano, the only one having signed to a major label.

Rumors (not yet confirmed) wish to play down here names such as SACRILEGE, COLERA (from Brazil, now touring Europe), INSTIGATORS (now back together) and CONFLICT (?).... future will tell.

If you wanna play in Milano write to Virus Diffusioni/ Via Orti 10/ 10 Milano/ Italy.

Helter Skelter: they had lately SHOCKIN TV and LEGENDARY PINK DOTS playing, both shows were packed. They had to stop letting people get in cause there was absolutely no space left inside (I guess no more than 4,000 to 5,000 humans can fit in it). The people from Helter Skelter are also going to release an interesting new fanzine soon named Decoder which will be offset print.

*KINA*

If you wanna play there call, Gomma - 02/572835. Every kind of independent underground welcome.

Northern bands' info, a bit more like an almost complete catalogue of old new names and recent releases.

Always form Milano, SHOCKIN' TV have a brand new single out titled Fuori dal Franco, their sound now is a mixture of old rock and roll, punk, country in a very energetic shake. CRASH BOX first LP Finale will be out on T.V.O.R. on vinyl by the time you'll read this; on guitars Tommy from EXTREMA, check them out. WRETCHED will not produce any other bands on Chaos Produzioni, but only their own stuff, due to the big work to distribute the new LP La tua Morte non Aspetta. TIRATURA LIMITATA is still going after 5 years and will have a new demo out soon; they added a saxophonist, and their sound

*URLA NEL SILENZIO*

is more complex. Sometimes they remind me of KORTATU, a band from Basque country in Spain which played in a squatted center in Milano; radical left skin band mixing ska-reggae-early punk a la SLF and Clash. More than 1000 people going crazy and dancing that night. Back to it. Bands: ATROX is a very fast HC new band from Monza. Also out is a benefit compilation LP with four bands for an anti-military anarchist magazine named Senza Patria. The record is titled Sutura Eterna; stuff from DISPER-AZIONE (unreleased tracks) and three new bands: LINK LARM, ANTISBARCO and MIDGARD. Support this project dudes! Info zine included. DISPER-AZIONE will be in studio for a new 7"EP which will be out next summer.

Zines: now printed in offset, Linea Diritta (straight edge) photozine. Very good! Three color cover! Price is lire 4000 post paid and send pics for future issues to: Vittori Piaggi/ Res. Querce Apt. 542/ Mi. 2-20090, Segrate/ Milano, Italy. I Don't Care zine, good quality xerox, lot of pics and photozine insert. Lire 4000 to Stefano Calori/ Corso Sempione 100/ 20154 Milano/ Italy. Out also, Metal Chaos number 3, fanzine about metal, speedcore, punk insert. Lots of pics and offset print. Lire 4000 (always postpaid) to Max Giannnini/ Via Volturno 80/P1/ 20047 Brugherio (MI)/ Italy.

**Northwestern Side-** The biggest rumor actually in this area is that PEGGIO PUNX are back together. Hope for some new

*NEGAZIONE*

*Photo: Antonio*

vinyl soon. They also have a small very good center with other people which is doing shows named Sobbuglio. Torino: Zazzo from NEGAZIONE broke his left knee during the Virus show in Milano, jumping off stage and crashing on the ground in a typical "sack of potatoes-style"!!! Anyway, he's okay now!! One more name to add to the "Bones Brigade Crew"!

The band will have the Condemned to Death in your Quiet Life 7"EP printed in USA on New Beginning Records.

Still going is NEROGASMO which have a 7" out. And a new interesting band is JESTER BEAST, speedcore with Takkop (Negazione guitarist) on guitar. FRANTI broke up, but a new band is playing with ex-CONTRAZIONE members. INDIGESTI LP is out on B.C.T. from San Diego for all the USA HC maniacs. Also from Torino, IMPETO E ASSOLTO and BEDBOYS; ex-STINKY RATS members are playing in a new band with Massimo, from early INDIGESTI line-up. On tour, that this kind of music is perverse and to not play this anymore, and joined Jehovah religion!! Sometime the good triumph still on evil! In the extreme west, KINA returned from a successful European tour; out by April on their Blu Bus label: new KINA 3 track EP 7", New IMPACT 7 track 12" EP. Check this stuff out.

**Eastern Side-** In Brescia, there's a place to play for touring bands, call Luciano 030/312589. AMORFI is a new promising new band with two vocalists a girl and a guy from this same city. Thrash and slower mosh stuff. RAW POWER is back from the fourth USA tour. Helder is in the army now (obligatory service here dudes!! We'll try to get his pietrue with short hair!!) Rumors about more recordings in the near future. Modena: STIGMATHE broke up a long time ago after having released two G.B.H. soundin' HC and Reggae. Good singles. UPSIDE is still going. They have a 7"EP out. A new very fast trio, with a girl on bass named INFEZIONE is playing around. They got a killer tape out titled Oppresssione Quotidiana. Ferrara: IMPACT is still doing great after a line-up change between singer and drummer, it's incredible!! Each one of them can play the other's

*DISPER-AZIONE*

*Photo: P. Francesca*

instruments. The hardcore Mike Oldfields!! tighter than ever, with Gigo on vocals sounding like the Italian Kevin Seconds. In Ferrara they also got a small place. To play there call, Masssimo Nava 0532/63484. This guy did a very good job booking for the G.I tour in Europe. IRHA from Bologna got a new 12" out titled La Patria Chiama on We Bite Records which is simply super HC fusion with Ska-Reggae in an exploding energetic cocktail!! Also their LP on Attack is finally out. They came back from a 22 date German tour, and also toured Southern Italy, Naples, Bari, Crotone and more, plus 3 dates in Sicily! Unbelievable!! It's very hard to get shows there. RAF PUNK now is TRANS S.S. New RIVOLTA DELL'ODIO LP and A.C.T.H. LP out soon soon on Attack. NABAT LP Un Altro Giorno Di Gloria is out and is fuckin' great! Very powerful Oi and D.O.A. sounding rock for this anti-Nazi skin band. Rumors about C.C.C.P. breaking up. Their records are top-selling in the Italian underground. Pro-Soviet punk band. From Veneto County, I DENY from Vicenza have a very 5 tracks 7' EP out with speed and energy, vocals reminds me of sometime to early S.S.D. LINK LARM has a demo out Troppo Tardi and four tracks on Sutura Eterna compilation LP.

AGONIA from Verona has a weird LP out on clear wax with WRETCHED'S drummer on skins and guest song by HYDRA, HC all female band from Modena. Agonia is a political band, lot of fliers inside the record on various subjects. PLASTIC SURGERY, also from Verona, have a single out. But those guys are involved with militant fascism. From Mestre, Venice, DIRTY JOY, Oi-HC-Reggae anti-Fascists skin are in the band. They have a new tape out. From Chioggia, ANTISBARCO is a promising new band. From Trento, a band called RELIGIOUS VOMIT which is getting better all the time. Fast political HC.

In the extreme east we got UPSET NOISE, going more metal now; on their 7" EP on drum was hitting Fabrizio, now in Negazione. Good drumwork for the new one "Bo". They also got a new singer. They'll record a new LP probably out on Hageland Records from Belgium. Special cover art by the well known New York artist Sloane. Probably they'll release also something before the LP, maybe re-release the 7"EP which's sold out but still get requests and some new numbers not on the lp. Their sound have been compared to C.O.C. Last news, out the first record from a Sardenian band is the SS20 LP, a skin band from Cagliari. But I don't know those guys color.

For a complete list of Italian and foreign HC releases send one buck or I.R.C. to this address: T.V.O.R. On Vinyl/ Stefano Valli/ Casella Postale 804/ Como 5/ 22100 Como/ Italy. We're also interested in trade our releases with yours. Just write and send a sample copy which will also get review and air play and we'll write you back for quantities and others trade details. Get in touch!! Banzai!!

**Northwest**-Hi to all of you, here's a report from North West Italy by Marco (Negazione). First off I wanna thank again all the friends who helped me in my long USA holiday last fall!

In our area there's kind a confused period, not a real "scene", lotsa people but few bands, few shows... oh yeah, a considerable growth of metal thrashin' contingents, I'm not sure this is gonna have many positive aspects... anyway... Let me talk 'bout active KINA, they're putting out (thru their own label, Blu Bus dischi) a new 7" EP and a new IMPACT LP, both of 'em are great... From Alessandria some good news: PEGGIO PUNX are back together, perhaps with new musical directions, hope to see 'em soon... INDIGESTI bass player Silvio, after one month thinkin' of that decided to go on, so they started practicin' again, giggin' soon...

... What about Torino? The situation is a big loss, sometimes shows are sell managed in cinemas conceded by the city council with local bands. I'm startin' bookin' HC bands once in a while at a local 'alternative' club called 'Hiroshima Mon Amour'; in April two shows with NEGAZIONE and JESTER BEAST and KINA and Challenger Crew (from Germany) and couple of 'Wild Bunch Nights' as points of meeting. On the bands front: JESTER BEAST, king of thrash got Zapp (singer) in the army 'til the end of '87 but sometimes they can play live anyway and the new material is incredible (!). They still sell their old demo. Other two thrash metal bands with demos out are CREEPIN' DEATH (kinda Anthrax style) and BLAST FURNACE (very original with ex-singer of Stinky Rats on drums) while SLOTHBONES just started a few weeks ago. KINOGLAZ (born from the ashes of CONTRAZIONE and BEDBOIS) are a new band with multi-medial aspects, interestin' on stage. Other bands in town are ANDY CAPP, NERORGASMO and a new all girl band... Mungo, ex-DECLINO guitar player, is workin' on a record project by himself with helps by friends as NEGAZIONE, INDIGESTI members. It is gonna be recorded, probably, before the summer.

Some addresses: Blu Bus/ KINA (prod. & distr. of lotsa HC Italian stuff) c/o Gianpiero Capra/ Via della Consolata 1... JESTER BEAST (send $5 for their demo) c/o Orlando Furioso/ Via Togliatti... BLAST FURNACE/ CREEPIN' DEATH (their demos are 5 bucks each) c/o Metal Caos promotions/ C.P.A. 329/ 10024 Moncalieri (TO) Italy.

Yop-Yop-Yoppee - time for the positive actions. Before I start with the scene in general, I decided to do a small intro about non-punk stuff which might be interesting to anyone who comes over here whether he's into any scene or not. The next few lines were inspired by Tim's letter --and if I can say, a kind of request of his -- to translate a small piece of text dedicated to MRR-Trust photofanzine. When I got the letter, I was a little bit confused, let's see why. Many of you probably heard of Yugoslavia as an Eastern bloc country (but it is just an independent country -- which means that it doesn't belong either to Western bloc or to Eastern one), "Yugo-car" (popular in US as less expensive car), seaside, etc. etc. But how many of you have ever heard about several used languages depending on 6 republics and 2 parts of the country such as: Slovenian, Croatian (or Croatianserbo), Serbocroatian, Macedonian, even Italian and Hungarian are both a little bit used. These mentioned

*PARTY BREAKERS*

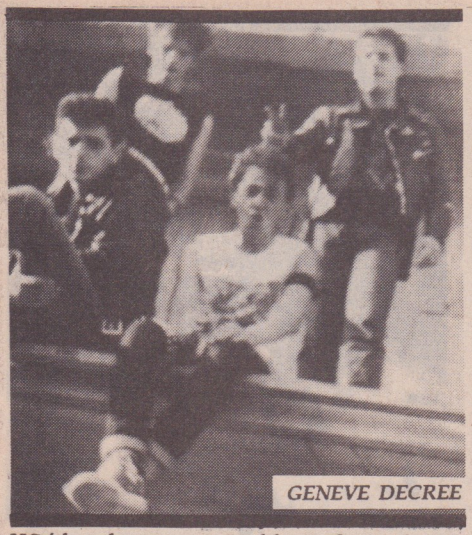
languages are surely historical folk originalities, attitudes and legal rights of each nation speaking different, similar, or less similar languages in every part/area of the country. What I'm trying to say is that I, and most of the people I know or met, have been asked so many times: "So dude, what language do you speak in Yugoslavia?", or "What does it mean, can you translate this or that?" etc. So I'm back to Tim's letter again. I translated him the text (for MRR/Trust Photofanzine) into Serbocroatian as it's used over here in my area and it was the simplest way for me, and my excuses to all people less/more involved in the scene (see the explanation) over here, but everybody will understand my translation I'm sure. Another thing which dropped on my mind a few months ago was about different views on dancing in front of the stage - in USA and Europe/ Yugoslavia. While US punx dance in the circle, Europeans dance making pogo, and for both of sides sounds funny/ or not funny? I don't know to hear about that kind of each others' attitudes. Or take the example in dressing -- while many US thrash bands wear stars shoes, short trousers, t-shirts of some bands -- Finland punx/ or elsewhere in Europe punx still believe in good year of hard core roots 1980, 81, dressing studded leather jackets, mohawks, Dr. Martens boots, etc. When I heard for the first time about dancing in the circle, it sounded to me a bit strange,

*No. 2227*

and after a while it was funny -- as folk dancers in Yugoslavia do the same. Please don't pull out a hate on me, I just heard about it, so I felt free to give my expressions thru MRR, OK? In example of dancing over here, there're also differences -- while most people stay out of dance at gigs in Ljubljana, in Zagreb and in Subotica no less than 50% of people dance or even do a slamdance, but we have no dance in the circle, and usually there's no violence -- except when there's big names like Subs/GBH play.

Now what has been happening in the few past months from February... first off I must admit I was wrong what I said about III KATEGORIJA (3rd Categorie) in #45 of MRR. Sorry to the fellows, I wrote what I heard, well after hearing as well as getting their 2nd demo and after hearing Cudeza Ne Bo (There'll Be No Wonder) comp tape out on FV Records, I released that those fellows play an awesome hardcore, only a bit metal influenced (thru the guitar solos) with very good lyrics. I advise you to get any of their songs recorded either from a demo or comp tape as they really deserve to be heard -- this message is especially to those into speedcore/ HC/ metal... 2227 stopped playing, as Bozo their guitarist had to go to army. TOZIBABE seem to be stopped with playing, seems they broke up but who knows? One of the best bands from a new HC wave in Ljubljana - G.U.Z. (Bad, Besmirch, Evil) - also stopped playing, the rumors were they couldn't find a place to practice, but I don't know. Anyway if you're into metal thru HC you should contact them to get G.U.Z. demo: Sergej Konte/ Hercegovske Divizije 12/ 61000 Ljubljuana, Yugoslavia... If I couldn't say for sure about future plans of mentioned bands, I can surely say in contrary for QUOD MASSACRE. We (as I do the manager for them) are planning even now to start with gigs from May '87, Rile came back from the army, the band has a room to practice so I think everything will be good just as we planned. Yes, in March '87 should be out a comp EP on Artcore Records with one song of us on that EP and in 2-3 months with a help of Guido (Artcore) should be out our own EP. If you're interested you should contact: Artcore Records/ Guido Heffels/ Buscehrstrasse 7/ 4050 Mönchengladbach 1/ W. Germany. Also, we're searching for gigs, we're planning to do a kind of mini-tour in Europe -- so if anyone can help us, please write, but to let you know - we're surely not into making business, showed us as big musicians or whatever it could be similar -- we'd simply like to meet as much people as we can, sharing good and bad times, trade zines, tapes, whatever, and a place to sleep, etc.

When I was in Ljubljana to see Kreator live, a day before the gig I had opportunity to see a video called "Novi Rock '86" (New Rock '86) at Skuc-Forum. All I can say is the video itself is much better produced and scenically better done than in example of "Iskanje Izgubljenega Casa" ("Searching for the Lost Time") video. And it's also great as a historical document of



GENEVE DECREE

HC/thrash scene in Ljubljana for 2nd part of 1986. Amebix also appeared in the same video as special guests from England. On the tape and record scene there's a fine comp tape out on FV Records (already mentioned) - Cudeza Ne Bo and an LP out of an alternative dark band BORGHESIA.

David, your Ljubljana scene reporter and a singer of 2227, is just preparing his new issue of Vrnitev Odpisanih fanzine. Please, if you feel like sending info on thrash/speedcore bands, etc. write to: David Krzisnik/ Marinkov Trg14/ 61000. Yes, and the address of FV Records is FV-Skuc Forum c/o Zemira/ Kersnikova 4/ 61000 Ljubljana/ Yugoslavia. Let's see other bands... IDIOTI from Pula did a few gigs; some turned out very good, some were bad, like that one in Zagreb -- a crowd formed of 50 people including 5 punx pogoing beside the front of the stage, they didn't enjoy the band despite the good show of Idioti, so the guitarist (probably -- I'm not sure, eh?) decided to break down the strings of his guitar, so after he did it the band left the stage -- after 8 songs. Sad for them! Dean is still around with his fanzine Memento Mori -- Dean Valentic/ M. Oreskovica 66/ 52000 Pula/ Yugo. --- but he's still preparing the new issue, please write to him... Seems that undepressed MENTALNI NERED (Mental Disorder) are still together -- due to Nikola Overkill -- who reformed his band and added new members. Their last garage demo called Mental Disorder Memories - sound a bit like Kuomikristus (from Finland). Good news comes again from Alpi in Zagreb. He's still around presenting new bands on his radio show, which lasts 1/2 hour (remember, his first shows lasted only 15 minutes!) His radio show is a lot supported by local punx, so if you feel like writing to him with some info or sending a sample of the tape/record, contact: Slovic Nenad/ Fallerovo Setaliste 35/ 41000 Zagreb... The last gigs with local bands there were with ZRM and IDIOTI. Marin seems to be still doing his zine Zasto? ("Why?") but his No.2 is tiny than No. 1, better copy and foreign infos as well: Stojic Marin/ Gruska 16/ 41000 Zagreb... Good news also comes from Karlovac. As I could see at Kreator's gig in Ljubljana, thrash/HC/metal people from Karlovac have never been more united than they are now -- I met a lot of new faces on my way back in the train, we had a good time laughing, the weather was cold, one o'clock after midnight in the train have kept all of us together. A new band from Karlovac is MEGAFORCE which I suppose try to connect metal/HC together despite their little knowlege of playing instruments. Their guitarist Vedran, as you probably noticed on my last scene report, is doing a zine called Corpus Delicti and it should already be out at the time you read this. By his and his brother's (Denis) words, that issue should be totally written in English, both of brothers are very open-minded persons and you can trade zines with them, tapes also, send them some info of your band or some flyers, they'll put it in their zine. Write them at: Dirty Rotten Products c/o Vedran and Denis Miksic/ Trg Marksa I Engelsa 3/ 47000 Karlovac.

Now on to the north and east of the country. Misterious, former guitarist of CRIST, decided again to reform his band, so after I joined his band again on bass, we added Ale (ex-Distress) on drums. We hope to practice with SOLUNSKI FRONT & KEJ-KEJ-KEJ together in the same room. At the present our music is something crossing between Conflict and early Necrophilia and a bit metal influenced. I'm still doing my zine Dvadeset 4 Casa, I would like to say thanx to all who helped me in any way with their scene reports, interviews, tapes, records etc. Please keep it up -- my zine is still written half in English and half in our language. #11 presents the most recent compilation tape done on my tape label, No Profit Tapes, called Roll N Rock Je Proslost ("Roll N Rock Is the Past, However..."). It's $5 ppd (Europe) and $6 ppd (US). Yes, I'm sorry about asking 6 bucks, but postage has recently gone up -- so if you feel like not sending 6, please send only 2 bucks but return my stamps as soon as possible, as you get the tape! Yes, and yet, it comes with a booklet!

For the next compilation tape I was thinking to do a tape with foreign HC/thrash bands, actually at the first time I planned to put out a 1/2 of C60 cassette with Hungarian bands and on the other side - some newest demos of Yugo bands, but I changed my mind, so feel free and send tapes/info/whatever, for the upcoming comp tape, thanx. Before I continue telling you about northern bands let me mention some non-Hardcore bands. It's been a long time that I'd been thinking of writing you few lines in MRR about bands such as CZD, DISCIPLINA KICME, PARTYBREAKERS, NADE IZ INKUBATORA, etc. A few weeks ago I got the last demo of C.Z.D. (Center of

PROCES

Dehumanization). Well, the new one sounds much better than the first one. They added drums instead of rhythm machine, but I don't like their statistic image on the stage -- live, I mean. DISCIPLINA KICME and PARTY-BREAKERS both come from my area, Beograd. The first band is into alternative buzzing rocky music, and the latter is into punk and blues, rock. Both of the bands have records out, and from the difference of classical line-ups DISCIPLINA KICME have two drummers, a bassist, and they added trumpets. A few months ago DISCIPLINA released their 3rd record -- a 12" one live at FLU (Academy of Fine Arts) club. About NADE IZ INKUBATORI (A Hope In Incubation), well by Mircez's info they did a new demo and might play soon in Subotica. So, as I mentioned NADE, let's see how it goes with other bands. PROCES still exist despite the so many singers. They're still 4 in the band and still play the same as on 2nd demo. From the newest bands there're LEPOTE PAKLA (The Beauties of Hell), I heard them neither live nor on a studio demo, people say they play thrash. Some of the members of GIUSEPPE CARABINO are in the army so they don't play at the moment. There're also a few other Subotica bands like IZDAJNICI (Traitors), VRISAK HIROSIME (A Scream of Hiroshima), etc. But those bands just practice, some of them have already available a garage-demo, probably. Mircez still does his Zasto Bas Mi fanzine (Why, We?), no. 7 or 8 should be already out at the time you read this. Mirc said that he didn't get any info from Finland at all -- despite that I mentioned something about it on my previous last report in MRR. So, Finland -- bands, labels, fanzines etc., anyone please contact: Stoilkov Mircez/ Dusana Petrovica 11/36/ 24000 Subotica, Yugoslavia -- OK?

On to the gigs scene, well there was a kind of HC/thrash mini-fest in Backa Topola (one hour by bus from Subotica); the featured bands were PROCES, LEPOTE PAKLA, NAZAD U PROSLOST, KZV and many others, it was organized at a local disco-club, it was good but as I heard there were a lot of drunk punks, but no fights fortunately. Oh yes, as Mircez said a good surprise of the evening were KBO from

Gvido

Kragujevac. By the way the gig was organized on a non-profit basis, but as it was said that after the gig people had to stay the whole night at the disco as they were not offered a place to sleep from local punx. I'm a bit tired at the moment so I can't think of anything else, thanx for your patience, stay wild and keep fighting.
Gvido.
G. Obradovic/ Strahinjica Bana 43/ 11000 Beograd/ YUGOSLAVIA.

P.S. Please get in touch with me if you might be able to sell/trade tapes and zines with me, No Profit Tapes list is still free but if possible please enclose an IRC, if not then never mind, just write, OK?

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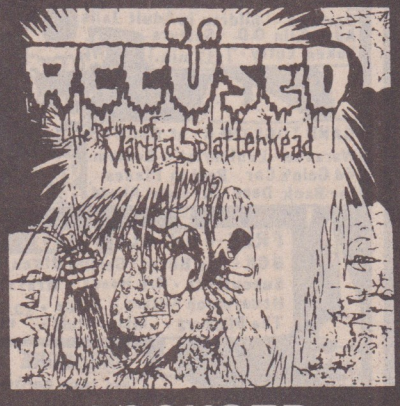


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*The Mr. T Experience were interviewed by Tim Yohannan on Friday, March 13, 1987 at the Gilman St. Warehouse. MTX is Jon von (guitar), Frank (guitar), Alex (drums), and Byron (bass).*

**MRR: Let's try to get to the essence of the Mr. T Experience. Whatever that experience is, do you all share the "experience", and is there something that binds you all together?**

J: Everything has come together in a way that is comfortable for us: the songs, the sound, our hairstyles...

B: Somethin' always happens whenever we're together...

F: We all grew up in the 'suburban wasteland', and that gives you a certain cynical perspective. We tend to look at the ridiculous side of things, and to have a kind of sarcastic or cynical outlook...

J: ...and a cynical way of looking at punk rock music, and the band itself –

B: Instead of being real impressed with ourselves just because we have a band.

**MRR: I've read interviews with you guys where you definitely relate to an older definition of what punk is. Is this fair to say?**

F: I can certainly relate to early punk a lot more than I can to more recent trends in the scene, which has been kind of alienating lately.

J: My background, in terms of 'punk roots', goes way back, and I think Frank and Byron can say the same. Alex would say the same if he were ten years older.

B: But we're indoctrinating him.

**MRR: Speaking of age, just to get this out of the way, how old are you guys?**

MTX: We are pretty damn old. F-22, J-26, B-24, A-16. (YOU SANK MY BATTLESHIP!)

**MRR: So, getting back to your music: we haven't really put our finger on what you guys are trying to do here. You've given little glimpses...**

F: The music I really like is late 70's punk rock. But I don't want to give the impression that we're a nostalgia group, or that we're trying to start a 'punk revival' or anything; someone actually did accuse us of that, once. We're not just imitating. I'm trying to write and perform music in a style that's compatible with my outlook on life, and this fits in with an older style of punk better than with "speed metal" or "deathcore" or whatever.

J: But I don't think our music really sounds exactly like '77 punk stereotypes.

F: Well, I'm not talking about particular chord changes, or sound specifically – it's more a case of attitude or atmosphere. I don't like being constrained by the hardcore formula; I want to be a little more melodic, to be able to sing about funny topics, and to have fun with the band.

B: For a long time, people in the scene around here tended to take themselves real seriously, instead of enjoying themselves.

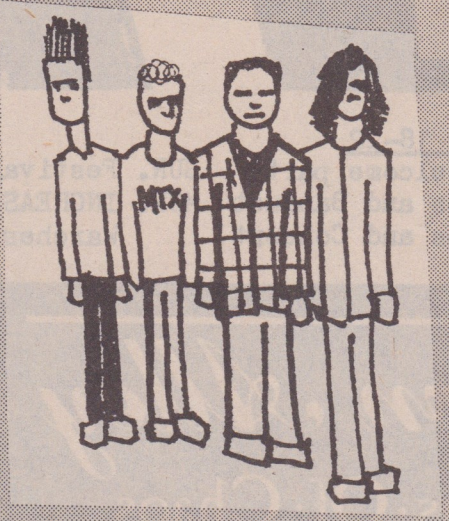
F: My impression is that often bands weren't trying to be entertaining; they were just trying to show how tough they were, and the audience were trying to show how tough *they* were, so everyone was just sneering at each other, sometimes saying "Fuck Reagan", sometimes not saying anything.

A: ...and getting beaten up! I used to go to shows every week, and at one point I didn't mind getting hit. I always hit back, but you can't do that forever. Shows got more and more violent, and the bands seemed to get less interesting, too.

F: It's not that there weren't a lot of good bands in those days. The thing is, people couldn't accept bands that didn't follow the HC formula. Fortunately, I think this attitude is breaking down, and in a lot of ways, you're more able to do what you want. People complain about a lack of direction in the punk scene, but I see it as a positive thing.

J: I'd say it's more like the scene has a lot of different directions. Now that HC has sort of 'stalled', new things are branching out all over the place.

F: So people don't know what they're supposed to imitate anymore. You can see it in the Bay Area right now – a whole range of bands that can't be pigeonholed. You go




to a show, you don't know what to expect – that's what I mean by an 'early punk' atmosphere: that's what things used to be like.

**MRR: So you're putting humour into your performance, not taking it seriously, but at the same time, you're a serious band.**

A: We take the music seriously.

J: What's most important for me is if folks have a good time and maybe throw something at me or something to indicate that they're enjoying it.

F: Perhaps it may even go beyond that. I've said before that MTX is "serious about not being serious." What I mean by that is that in spite of the sort of silly way we do it, we are trying to communicate something.

**MRR: Like what?**

F: That depends on the song. I have a certain sardonic way of looking at things, and I try to express it in a way that isn't pretentious or bitter. An example is the name of the band: just because we're not called Intensified Youth or Vicious Victims of the System doesn't mean we have nothing to say. Mr. T is an incredibly popular American cultural hero who represents a lot of disgusting things about our society. The band name is supposed to be funny, but in a way it's serious, too. I just don't want to be overbearing about it. Same with the songs; there's no ulterior motive, just an attempt to get people to relate to topics on that level, recognizing how stupid and ridiculous it can be.

**MRR: That's an ulterior motive. You want to influence others to have a similar perspective. But, since your attitude is to take things with a grain of salt, you don't want to beat people over the head with it.**

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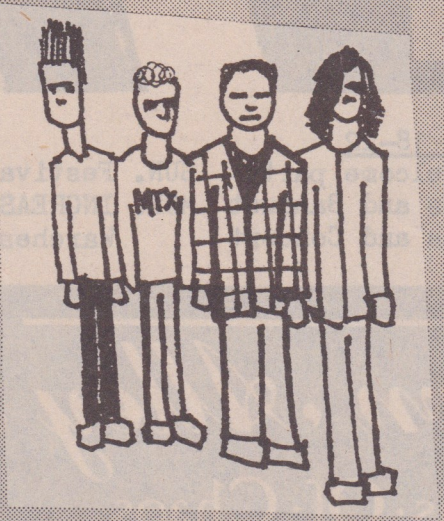


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B: Someone once told Frank, "If Lou Reed could sing about heroin, you can sing about TV."

J: And I can sing about blondes.

F: So there's an attempt to communicate, not just to be gratuitously stupid, though there's a place for that as well.

J: That's where I come in.

**MRR: Besides television, popular culture, etc., what are some topics you touch on?**

J: Girls.

**MRR: Let's discuss that. We recently interviewed Sweet Baby Jesus who said the same thing. So when you sing about "girls", what's going on? What are you thinking?**

J: I'm trying to branch out, but even my girl songs are not as stupid as they may seem. 'Paula Pierce' makes fun of the way in which groups like the Pandoras sell themselves. 'No' is a parody of all the songs which complain about rotten girlfriends. In real life, I have a wonderful girlfriend who I'm totally devoted to, but that's boring material for songs.

F: I wouldn't separate my songs about girls from anything else. All my songs have to do with my inability to deal with reality and to handle what's happening, what the world confronts me with. The songs about girls just reflect an aspect of that.

**MRR: So is it fair to say you're trying in some small way to make punk rock safe for the alienated again?**

B: Well, in a real small way, yes.

**MRR: The scene has almost become a haven for the conformists, so when you talk about being severely alienated...**

F: I don't know if a band can have such an effect – in the end, we're just a punk rock band, we just play and that's it. But, even if we can't single-handedly make the scene safe for the alienated, we can at least make it safe for ourselves.

**MRR: Jon & Frank, I notice that in person you guys are sort of shy and nervous, but when you get on stage you take on a whole different persona.**

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A: What?

B: I'm stuck in suburbia. I've been playing guitar with Frank since high school; I share a lot of his views, but I haven't written songs myself.

A: If I didn't like what these guys write, I'd say something, but so far, I approve. I'm in it for the musical quality.

**MRR: What other bands do you like?**

MTX: A lot of older stuff. Ramones, Stooges, Saints, Sam the Sham and the Pharoahs, Johnny Moped, Wire, Swell Maps, Ed Gein's Car, Splatcats, NoMeansNo, Celibate Rifles, Sonics, Pandoras, Partridge Family, etc.

A: I also listen to a lot of psychedelic, dark music. When I listen to punk, it's usually early stuff.

F: Also, there are a lot of great local bands – Kwikway, Short Dogs Grow, Speed Queens, Soup, Crimpshrine, Lookouts, Sweet Baby Jesus. It's been years since there have been this many great, interesting bands from this area. And they're all very different from each other.

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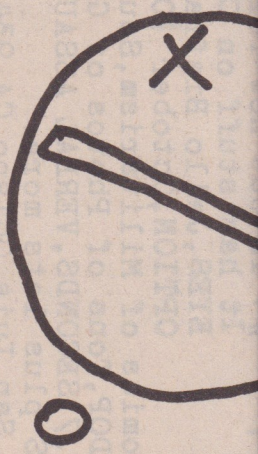

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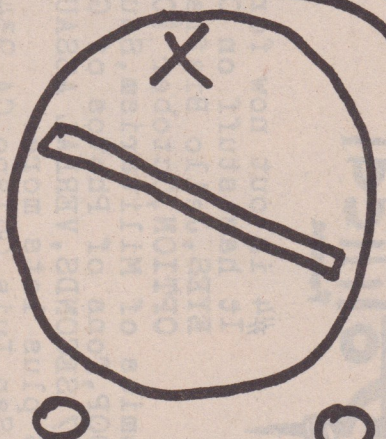

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I don't want to follow the schedule
I want to eat my TV set
I want to smell like Aqua Net
I want to know the human race
I want to rub it all over my face
Life is such a fucking joke
I want to laugh until I choke
Thought I saw you
when I closed my eyes
But it was just an order of fries
Thought I loved you yesterday
But it was just a TV tray
I want to meet the aspirin lady
I want to talk to Peter Brady
I want to be on my own
I want to be fully grown
I want to be a celebrity
I want to be like Mr. T
Won't let people fuck with me
Every night on TV

*Photo: Murray Bowles*

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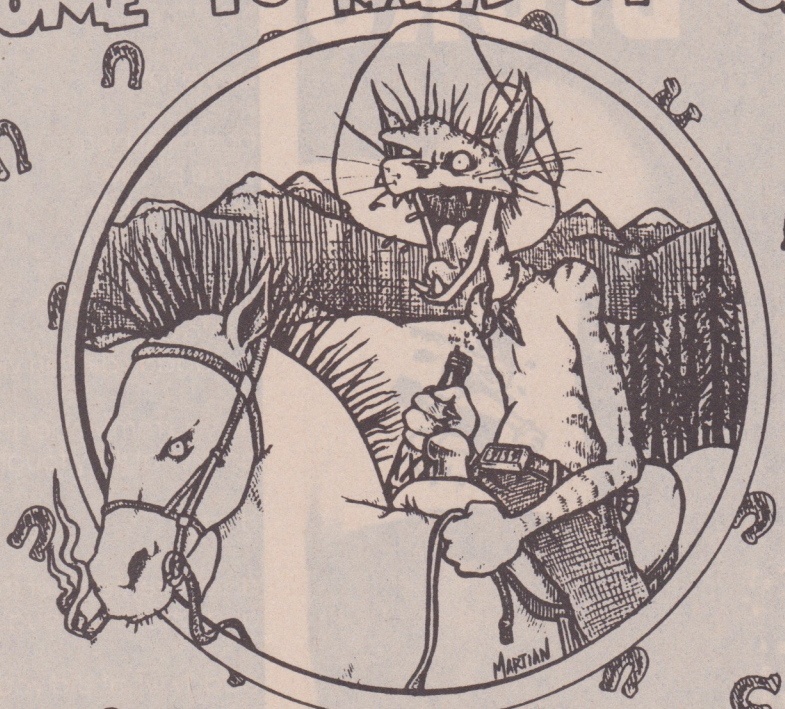


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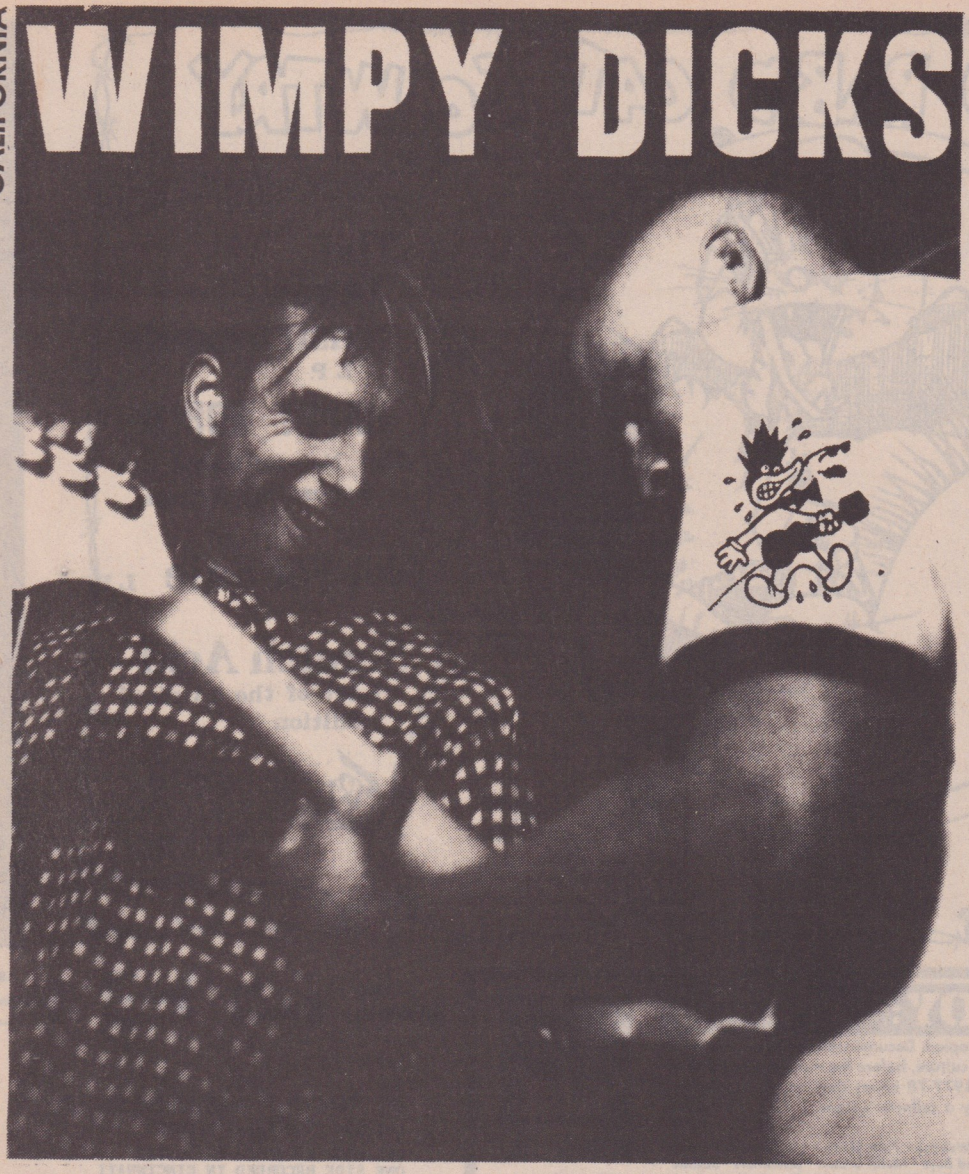
# THE EDGE

THE EDGE

THE EDGE

CALIFORNIA

# WIMPY DICKS



**shawm - vocals, guitar**
**kirk - guitar**
**stevie - bass**
**bobby - drums**

san luis obispo is mid-way between los angeles and san francisco, two cities which suck away entertainment leaving a vacuum in its place. however, slo is beginning to transform itself into a bridge. the wimpy dicks have contributed to the foundation of that bridge since their conception.

they were conceived in 1981 amidst others such as AK47, GROUP SEX and ASSAULT. Though some of those bands still exist, the wimpy dicks are by far the most active of them today. they are best appreciated live and have played with the likes of BLACK FLAG, SOCIAL DISTORTION, DOGGY STYLE, BEEFEATER, GONE, SEA HAGS, DEAD KENNEDY'S, CAPITAL PUNISHMENT, SPECIAL FORCES, CHRIST ON PARADE, SACCHARINE TRUST and BGK as well as a host of local bands.

stevie says that some of their best performances have been in their practice garage. this is hard to believe because they've given some damn good shows. and give them a chance, they'll play anywhere. it's a good thing too 'cause they're a lot of fun to watch. imagine woody woodpecker as a singer. well, if you can picture this then you've got a good idea of shawm's stage movements. meanwhile stevie's intense concentration seems to propel him involuntarily around the stage. kirk's guitar work may take second stage visually but it's the backbone of their sound, a sound that is eclectic and varied.

the band is fun and so is the music but we're not talking about frivolous dance tunes here. lyrical content ranges from social and political commentary to emotional purge. shawm writes most of the lyrics. he doesn't preach but he says, "i hope this personal message is coming out in our music - or at least i hope people can search through some of our noise and find something valid in what we say." the early work is somewhat focused on life in a small conservative town, specifically, life in slo. with an increase in musical proficiency, the lyrical content and musical structure has greatly expanded. the wimpy dicks are not a formula hardcore band. they dip into many genre's for their sound. their ability to write with increased complexity is making expression of their feelings and ideas easier. they are very excited about their newer material and are looking "to play a more widespread audience, to be appreciated by the audience and to appreciate our audience."

the following song doesn't address the validity of the vietnam war itself, but rather, the commonly held notion that wwii vets are heroes while those who fought in vietnam were fuck-ups who lost the war for the u.s.

stevie fast

bon c'est bon
sur le plage
bon c'est bon
c'est le guerre

first on the beach
first to die
my daddy died in vietnam

do you remember the war heroes
and what they fought for

daddy

do you remember the war heroes
and what they fought for

daddy what did you do

were they real men or were
they cowards

daddy what did you do in the
war

smoked marijuana, ate oreos
and shot water buffalo

bon c'est bon
sur le plage
bon c'est bon
c'est le guerre
opium sneaking from the jungle
grazing with the water buffalo
we shoot with rocknroll
blood turns to souvenirs of ego

some trivial facts about the band:
- pepsi preferred over coke 3 to 1 with bobby casting the lone dissenting vote
- their records are owned by people as far away as budapest, hungary
- they've gotten paid more for not playing in fresno ($16) than for playing there ($11)
- best record review: factsheet five
  worst record review: option
- band motto: "will glow, won't go, love slo"
- the wimpy dicks can be heard on the compilation THIS IS THE CENTRAL COAST DAMNIT! as well as on their own record S.L.O. BORED. a new album is due out sometime this spring.

**for bookings contact BOPP N' SKIN RECORDS at po box 13016, san luis obispo, california 93406. records distributed by rough trade, greenworld and toxic shock or available directly from the address above.**

CALIFORNIA

# Pollution Circus

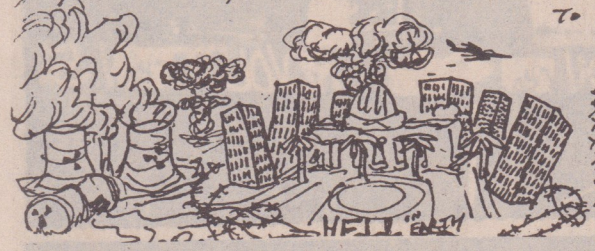
consists of; Chuck-drums (trash cans & bones), vocals, Kevin-bass, vocals, Todd-bass, vocals Ken-guitar, vocals, Sean-percussion, vocals. We've been playing music together as pollution circus for only about 1 month, we've played one show here in Sacramento at Spankys. A totally spontaneous set. Musically we are influenced by a diverse range of musics from Crass, & the Velvet Underground, Industrial noise, and On-U-Sound Dub, no label really fits what we play, but chuck calls it, "pollution fushion mucus music". Our major concerns are the general well-being of our planet, the ending of all animal abuse, and the restrictions and oppressions of every day life. As well as music we put out leaflets, and act on our beliefs. = Apathy Destroys, Action Creates = We are not a totally serious band, we have a sense of humor and try not to get caught up in all the hate and oppression, we also see the joy of life! We are all vegetarian and a few strict vegans, and are all (as i basically believe all human beings subconsciously if not consciously are) personal anarchists. We will be putting out a tape in the near future, and are currently working on a small (northern California, Oregon) tour in April (Anyone in these areas able to help put on any shows in those areas, please contact us) we very much encourage communication, (from anyone) and hope to hear from many different types of people, write to; Pollution Circus

1901 "I" street
Sacramento, Calif.
95814
(916) 443-5022

ANARCHY PLEASE!

Gov't. has us on our knees
Begging for freedom
Begging em' please
Their greed and corruption
everyone sees
Raping the earth
Destroying the trees
Control, Control
I want a hold on my own life
I don't want their plastic dream
The life of greed, the pain unseen
The gov't. sees everything you do
Do they influence what you do?
I won't beg to live my life
I won't get down on my knees
I'll just live my own life
ACTION FOR ANARCHY PLEASE!

BUDS NOT BOMBS
BONGSMOKE NOT GUNSMOKE!
FIGHT APARTHEID - NOT CONTRAS, SAY NO TO THE GOVT.!
OFF THE LAND!




I SMOKE POT AND I'M NO FOOL
NO X'S ON MY HAND
I DON'T TRY TO BE COOL
I BELIEVE AND ACT FOR WHAT I STAND FOR
I'M STONED AND IN COMMAND OR
STONED AND ALERT
NOT A STRAIGHT UPTIGHT JERK!

WHAT'S YOUR DRUG? ASPIRIN, SALT, SUGAR, COFFEE, CHOCOLATE? STRAIGHT? I'M SURE!

ANARCHISM AND VEGANISM GO HAND IN HAND, LIVING PEACEFULLY

CALIFORNIA

# Meet the SEWER TROUT

Keith, the least outspoken of the group, is actually a radical feminist lesbian. "I refuse to believe Allen Ginsberg is dead," says Keith, who divides his/her time between artichoke farming and playing the lute. Besides being in Sx Tx, Keith is a junior Shriner, and hopes to someday sue Jello Biafra, but is not too worried about his near future: "I think I'll fit right in with the Moonies," he says.

**SEWER TROUT** is mainly concerned with power, prestige and sex. If you can supply any of the above, write to the Trout at 2728 Capitol Ave #1 Sacramento CA 95816 and order our tape for only $3. "We suck, but so do you."™

"12 ounce curls, cursing, & being a soft rock musician (skiing and flute) are my loves. If you're a SWE 7-16 years old, a sensitive rebel with a good drinking endurance and a knack for spontaneity.. LET'S PARTY!"

Jim is the biggest liar in the band, which is unfortunate as he writes most of the lyrics. He spends his free time in a catatonic state, and rarely bathes, except when social courtesy demands it. His musical influences include firetrucks, lawn-mowers and cats gagging on hairballs. He is currently searching for a life long mate.

SEWER TROUT RECOMMENDS

Schaefer BEER

"Quantity you can taste"

Coors for Contras - I don't wanna go to school - I just want to drink some brews. Thomas and Schmidt and Schaefer too, don't taste great but at least it's not Coors - Adolf ain't my kind of man - profits go to Contra scam - Drink a Schaefer to protest - Coors for Contras - Schaefer for Anarchists. $S_x T_x$

VIRGINA

# UNREST

For the last five years, UNREST has been bothering the neighbors in basements all over the Washington, D.C. area. We finally played our first "real" paying gig in Jan. '86 after playing many odd parties.

Although our name evokes the thought of a generic thrash band, we are far from it. The name comes from the 70's improv. group Henry Cow. We also improvise a lot and play everything from jazz instrumentals to German ballads to a stomping rendition of the Byrds' "So You Want To Be A Rock 'n' Roll Star." Most of the lyrics are of a personal nature.

Phil "Clarence" Krauth (drums) also plays for Virginia's FLOWERS OF DISCIPLINE. Tim "Gustave" Moran (guitar) is also in the studio-only duo the THIRSTY BOYS. Chris "God's Gift" Thomson (bass and guitar) is in D.C.'s SOULSIDE/LÜNCHMEAT and Mark "as Ho-Ho" Robinson (vocals/guitar/bass) is forming an all-Kiss cover band.

Our burning hot slab of wax, including "Rock'n' Roll Star" and "The Hill", came out in Nov. '85 and is almost sold out. (see-through black vinyl). We recorded 20 new tracks last summer and hopefully, by May ('87), our debut LP should be out. Each cover will be an original painting by one of more than fifty artists.

These records are released on our own TeenBeat label. TeenBeat has been around since 1985 and many tapes are also available. Brand new releases include an E.P. by the Flowers of Discipline and a tape by Scaley Andrew and the Lizards from Hell. The new Unrest demo is also available. Records are $2.50 (post-paid) and tapes are $2.

We'd love any correspondence and offers to play out of town, etc., etc. Thanks, Mark Robinson.

Unrest/ TeenBeat Records/ 4502 South 34th St / Arlington, VA 22206

*Over the Life*
*I want to become engulfed*
*In my life I want to*
*Become so involved*
*Lose my friends*
*Fall out of time*
*Over and over and over and over*

*How can I tell what you're thinking*
*Hide behind reality*
*Reality is a dream*
*Wake up!*
*Believing in...*
*Over and over and over and*
*over again*
*over my friends*
*over life*
*over*

CALIFORNIA

**TWISTED interview originally from Trinity magazine in San Bernadino, Ca.**

TWISTED was formed just over a year ago in a practice studio in Riverside, CA. They incorporate the speed and intensity of bands like 7 Seconds with the heavy grind of early G.B.H. and Discharge.

The band members are: Tony Phillipe --Vocals, Chris Vigil -- Drums, Mike Schwestak --Bass, Eric Toores --Guitar.

**MRR: Are TWISTED involved in the Riverside scene?**

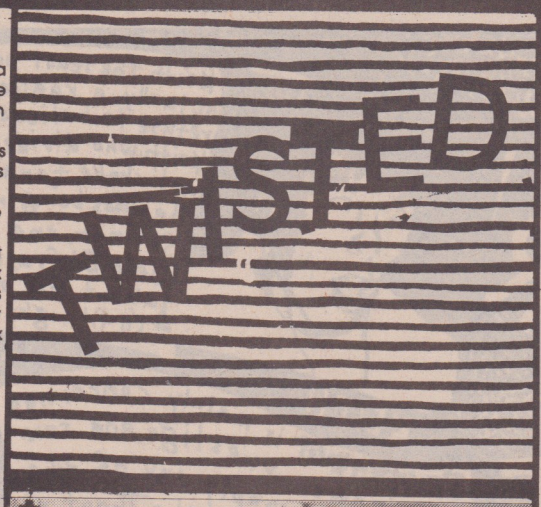
T: We have a small group called Stand As One, that puts on shows and things like that. There's a park there where we do gigs in the daytime on Saturdays for free. All the bands play for free, and we get pretty good attendance. Youth Of Today from New York played at the last one. But besides the park, we are also trying to start a correspondence network, and we also organize benefits to feed the needy.

**MRR: What is TWISTED about?**

T: We're about being yourself, letting other people be themselves. Respecting other opinions, whether you agree with them or not is one thing that we're all for. We're not into preaching or anything like that, we don't want to shut anyone out. There's something in our lyrics for everyone, but never preaching. We just offer opinions.

**MRR: How do you feel about scene unity?**

T: Unity is a good idea, but it just isn't realistic. I think that tolerance would be a much better solution. How can we unite for a cause, when we're all different people, with different ideas on how things should be. I think that if we could just learn to tolerate the things we dislike, then things will go smoother. I do think that we should change things that cause trouble in the scene, but half the people who use the word "unity" as their banner are just repeating what they hear. We need to have a better understanding of what our scene needs. Punks fighting punks isn't the only problem. It's cops fighting punks, promoters fighting punks, the list goes on. The scene needs work, but, everybody thinking the same isn't gonna do anything. The need to be different, and the desire to say what you want to say, is what created Hardcore, and it's what will make it last.



**MRR: Who are your musical influences?**

T: Minor Threat, early G.B.H., early Discharge, Bad Brains, L.A. thrash a la Black Flag, Circle Jerks, Germs, Iron Maiden, Ramones. The list goes on forever.

**MRR: Any closing comments?**

T: Stay serious and confident about the Hardcore Scene. No matter where you live, get involved in your scene. MAKE A FUCKING SCENE!!! Hardcore is serious, but it's also fun; don't get too serious, keep your sense of humor. If we come to your town, come and drink some beer with us. We have a demo for $3.00 post paid to: TWISTED/Stand As One/3429 Canyon Crest Dr. Apt. 12-K/Riverside CA 92507

"Revival of The Old Way"

The hardcore kids, and scene today
are not the same as yesterday
I've been here for years and I've seen it change
I think it's time to rearrange
'Cause no one cares and no one tries
Just sit around and wonder why
No punks, no bands, no magazines
No clubs, no halls, NO FUCKING SCENE!

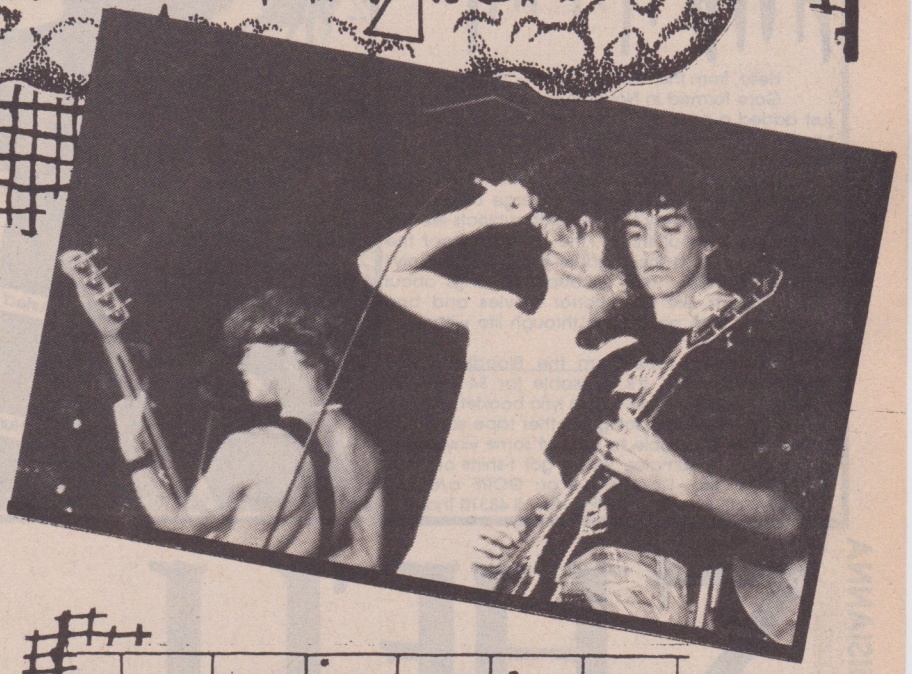
What happened to the attitude, the take on the world attitude?
Not just music but a revolution of beliefs, ideas and new values.
Older punks with older minds, younger punks with younger minds
Older punks in a brand new time
Can show the young ones how to make their scene survive.

Well punks are punks, so how 'bout you
Then change you fucking attitude
Don't fight each other; find a cause
Fight oppressing forces:
Fight the laws that keeps us staying underground
Moral-fucks who are scared of our sound
Stick together stand as one, the only way we'll get things done.

ARIZONA

A/Z HC

# DESECRATION



*Interview by Joel*

**MRR: Let's start off with some general band info (names, ages, instruments etc...)**
D: My name is Jack, I scream, yell and make political statements. I'm 18, Dave plays guitar, he's 16; Erik plays drums, he's 19; and Andy on bass, he is 17. We've been together with our original line up since July of 1985. We started the band because we were fed up with the apathetic Arizona scene.

**MRR: To me you guys sound like a foreign thrash band; what do you label your music?**
D: We hate labels but if anything "hardcore punk".

**MRR: Who are some of your influences?**
D: Well, musically, it's old Discharge, old Raw Power, old DRI, Crucifix and Black Sabbath. Lyrically, it's any band with a positive and intelligent message like Final Conflict, False Liberty, Uniform Choice, Half Off, Conflict, Disorder and tons more!

**MRR: You seem to weigh politics as a major influence in your music, why is this?**
D: We feel that politics have a very strong and relevant impact on our daily lives. People need to realize the problems we face here in America. Yes folks, there are problems in a democratic system that must be changed, in fact all systems do not work.

**MRR: What are some of these problems?**
D: The evergrowing neo-nazi movement in the U.S., the mistreatment of the poor and oppressed, our fascist leaders...

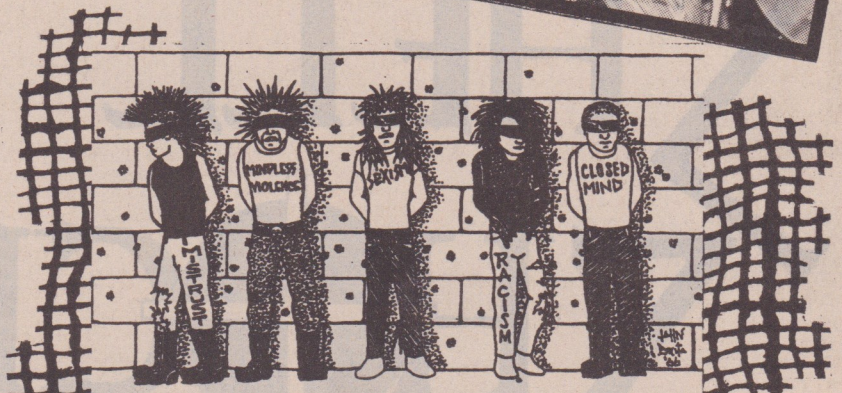
**MRR: You guys hand out a lot of flyers at gigs and such; what are some of the things you are really trying to stress in your band?**
D: We feel that everything we stand for is just plain, ordinary common sense. Take, for example, equal rights: we are sick and tired of hearing about some Americans who want to bomb Libya, etc... violence never solves anything, people all over the world are just like us - people - and should be treated as such. Equality for all!

**MRR: Do you consider yourselves liberals?**
D: More radicals - I strongly believe in the Ecology Party - global concern for a better environment.

**MRR: So what do we do about nuclear weapons?**
D: Either we disarm all nuclear weapons globally or face total extinction of the entire human race, the choice is up to us, let's get together, unite! End all nuclear power!

**MRR: What do you have available?**
D: Our EP Who's in Control is still available for $4 ppd. We also have t-shirts (2-sided) for $4 ppd also. We are currently looking for a label to do a full length LP.

**MRR: Anything else for the readers?**
D: Please feel free to write us for the EP, t-shirts or just to be friendly! We answer all letters! Think positive, think peace, support your scene and remember to treat all people with kindness and respect! Thank you so much.




DESTROY THE ENEMY IN YOURSELF
AND WE SHALL RISE!

Nationalist Evolution
(lyrics by Jack, music Desecration)

*Nationalist Evolution, Patriotic Fascist*
*Your love of America becomes hatred of others*
*Land of the free? Home of the brave?*
*We're all victims! We're all slaves!*
*Our government would never hurt us.*
*They would never lie. They would never lie?*
*Does Watergate ring a bell?*
*Or those Iranian arms that we sell?*

*We don't need your Fascist apathy*
*We know all people should be free*
*And we won't support false democracy*
*In the search for true liberty*
*We must seek peace and equality*

*Love of a country, it won't do!*
*I love the people and so should you!*
*Search the world and you will see*
*The world was meant for you and me*
*You call it progress? Evolution?*
*It's just Fascism and confusion*
*No one is superior this is no game*
*Deep inside we're all the same!*

DESECRATION A/Z HC
P.O. BOX 195
MESA, AZ 85201

MICHIGAN

# GORE

Hello, from the motor (murder) city!

Gore formed in November of '85 and having just added a new drummer, the lineup is: Ken (23) vocals, Bill (18) bass, Chris (25) guitar, and Deon (20) drums.

Gore's sound is inspired by bands like the Varukers, Motorhead, early Discharge and G.B.H. Lyrically our songs (try to) deal with subjects like the continuing nuclear threat, the destruction of the environment, and the gradual erosion of our civil liberties. We also have a couple of songs about "fun" subjects like bad horror movies and bad hangovers. One cannot go through life without a sense of humor!

Our demo tape Stem the Bloodbath was recorded last July. It's available for $4 ppd ($5 overseas) and it comes with a lyric booklet, stickers, flyers, etc... We'll be doing another tape soon and hopefully we'll be able to put out some vinyl in the spring or early summer. We've got t-shirts out and they're $4 also. Contact us at: GORE c/o Ken Landers/ 36074 English/ Sterling Hts, MI 48310 Thanx!

LOUISIANNA

# SHELL SHOCK

**MRR: Who's in the band now?**

SS: Hatch-Boy on Guitar, Greg on Vocals; we are the two original members, Goner on Drums for five of our six years, and Chris on Bass joined us in the summer when we kicked out our old Bass player who was with us from the beginning.

**MRR: Is it hard finding new members?**

SS: Sure, but we were lucky our old bass player lost all interest and never really did anything in the band. It's harder playing with people like that. You have to think of the future. With our new line up we've accomplished more in nine months than we did in six years with the old one.

**MRR: After six years you are just now starting to get noticed. Why?**

SS: When we put out our first EP in 81 it did great. We had offers to tour and record deals, but never did anything with them. Now with this line up we're gonna take advantage of things.

**MRR: How many different releases have you put out?**

SS: Our first EP was My Brain Is Jelly, a three song EP from '81, then in '83 we recorded an album, Lost and Found, but split up before it was pressed. It's now available on cassette. Then after we reformed in '85 came No Holds Barred, a 7" which would be a preview for our first full length album Whites of Their Eyes which came out at the beginning of the year.

**MRR: Why did you decide to reform?**

SS: Well, we did a couple of reunion shows and they went great and we realized how much we missed it.

**MRR: How is the Whites of Their Eyes LP doing?**

SS: For the short while it's been out it has done great. Distribution has got it all over the place and the feedback we're getting back on it has been great also.

**MRR: It seems you have a lot of influence from horror movies?**

SS: We have some, I guess when my mom took me (Hatch Boy) to see "Night of the Living Dead" when I was 8. Kinda freaked me out; in fact, our next album we hope will be titled More Gore.

**MRR: What bands have you played with and which do you prefer--opening or headlining shows?**

SS: Some bands we were lucky enough to open for was the Dead Kennedys, Minutemen, Black Flag and the Misfits in the old days, and recently DRI, COC, Sam Hain, GBH. We love doing our own shows also, but it really doesn't matter as long as people get into us.

**MRR: What's in the future for SHELL SHOCK?**

SS: We are working on a new demo for labels now, and start our tour in May, and hopefully a new album out in the summer.

**MRR: Any final words?**

SS: Come see us this spring and you can write us for our records, t-shirts, stickers, flyers, oven mits and more info: SHELL SHOCK/ P.O. Box 6005/ Metarie, LA 70009.

BELGIUM

# Dawn of Liberty

*For info, tapes and stickers: Stefan Joosten/ Broesveldstr. 15/ 3580 Neerpelt, Belgium*

We were formed in the winter of '82-'83 under the name @-STRANT. After a period of extensive rehearsal we did a few gigs. In those days our music was calm punk. After we added a new guitarist (Erik) we worked on new material with satisfying results. Our music went more in the direction of hardcore. Again we did some gigs. Erik unfortunately left us because he wanted to play new wave, but very soon we found a new guitarist and even a second one. At last we had found the "full" sound we had been looking for for so long. We've got a steady line-up now and again we're writing new songs. We're going to have some stickers made very soon and we hope to be able to record a demo in the near future. Our lyrics are very critical of society, they talk about resistance against the powers, anti-clericalism, standing for freedom and right, but we're not a band that's making propaganda for a certain ideology.

D.O.L. can be found together with Heibel (unreleased trax), Core of Reality, Indirect, Ampachen, EA80, etc. on the Zelfkramt comp tape to be ordered at: SWAT/ Heidestraat 64/ 3538 Helchteren, Belgium. Tel: 011/ 640331

*Interview by Stel*

**MRR: Why did both Erik's leave the band?**

D.O.L.: Erik (Bibib) played guitar for us from the day we started. We did 2 gigs with him. After the second one we had no rehearsal room anymore. We were stranded for about a year. Erik G. who moved to Overpelt from Köln, Germany and he was looking for a New Wave or Punk band to join. After trying out a lot of bands in the area he came to us eventually and at that time we also found a new space. Erik G. turned out to be a very good guitarist and Bibib voluntarily quit the band to go to the now split PRAGMA. We did 2 successful concerts with Erik G. but after those two he departed because he wanted to play a more commercial type of music. Again the band died down until Frits joined us. Once again, after 7 gigs we were thrown out of our rehearsal room and only after quite a long time we found a very small doghole. We added a second guitarist after a while.

**MRR: Now that Danny joined, are you planning to stress the 2-guitar work more?**

D.O.L.: Yes, that's what we would like to do. Danny is still a fairly new member and we're still searching in different directions musically and we're exploring what we're able to do with the two guitars. Wait and see! The creativity and inspiration we searched for for a very long time has now finally been found.

**MRR: It seems to me your area is dying down. Where have all those great fanzines gone? (The Overpelt area had the largest concentration of fanzines in Belgium a few years ago.)**

D.O.L.: Everything is indeed dying. Our area had its name for the many zines. There were about 5 of which none are still going. The one to survive the longest was Lastig. I don't know what's going to happen in the future. Not much happens around here these days.

**MRR: Why did you decide to change names now that A-STRANT was getting known a bit?**

D.O.L.: I (Stefan) disliked the name a lot, even from the beginning. ASTRANT means COOL, CHEEKY, BRASH, SASSY (in Dutch) and I hate brash people. I always have. The other members had the same opinion so we agreed on that name. People did indeed know us by name but the new name has been spread very quickly.

**MRR: Why did you choose DAWN OF LIBERTY for a new name?**

D.O.L.: It has more meaning than ASTRANT. We don't see much freedom around us. Peoples ruled by an elite, misery of war, economy for profit and not for the people, nationalism, intolerance... Maybe it's naive to think that some day there will be a paradise of freedom, but when we see groups of people with strong ideals come out for their ideas in certain developing countries, taking the right to create a human civilization, we are glad to see this action in the right direction, this DAWN OF LIBERTY. There are also other ways of trying to realize freedom other than the ones we're usually confronted with. Small scale enterprises e.g. which leads to spontaneity, own initiatives and self-government. A lot of social structures hamper inter-human relationships. We're against the freedom to collect as much money as you can but we're pro a freedom which makes place for happiness.

WASHINGTON

SUBVERT

SUBVERT was formed in the summer of '86. After some line up changes in the early practices we ended up with our present line up: Matt - drums, Rick - vocals, Mark - bass, and Shawn - guitar. We find our major musical influences in DRI, Christ on Parade, Septic Death and anything else that's fast and powerful. After playing around the Northwest for the last few months we are finally getting a cassette released from a live radio show we did at Evergreen College.

Our lyrical content mainly consists of politics and are directed towards police brutality, vivisection, jail, anti-youth legislation such as dance codes, curfew etc.. We take all of our music very serious, but lots of room for fun is always a must. As for being positive and aware, we are in the sense of no violence, scene participation and political awareness, but on the other hand we drink as much as we possibly can every day of the week. If you'd like to write or contact us for any reason write to: SUBVERT c/o Shawn Durand/ 1115 - 108th Av. E/ Puyallup WA 98372 or call (206) 927-1527.

P.S. If you're trippin don't be flippin.

WEST VIRGINA

# Th' INBRED

"Just the facts, ma'am" Dept.
Th' INBRED was formed in Dec. 1984. The members are: Robert (guitar), @rt (vocals), Bill (drums), and Duff (bass). We played our first show on March 2nd, 1985. Two months later, we put out our first record, a 7" EP called Reproduction. We also spent two weeks on the road with Raw Power. In April 1986, Toxic Shock released our first album, A Family Affair. A month later we were on the road again; we'll be out twice this year. Our 2nd elpee's worth of toons will be out in the summer of '87. That's about it from the material world.

"But seriously, folks" Dept.
We are a group of individuals who got together to do something different, and it came out hardcore. But not always. Yes, we're a "political" band, but we realize that in itself won't change things. We DO sing about things we think are screwed up, and all of us have different ways of trying to change those things; part of all four of us wants to do something with something we love, music, and that's why we do it as Th' INBRED. Are we anarchists? Yes, if you feel the need to label. We are alive, we love, we play, we create, we think...but there a lot of things that stop us from doing this (not to mention ways we stop ourselves). Not just us but all of us. We want to break free of the confines that keep us from living our lives to the fullest, and just want people to realize that they can do it, too.

*DEAD TIME*

*Time is all we've got,*
*and we help them tie*
*the knot around our*
*necks every time we*
*give our time time to THEM!*

*Calender, Stopwatch,*
*punch the Timeclock-*
*Deaadline, Dead Time,*
*none of it is MINE!*

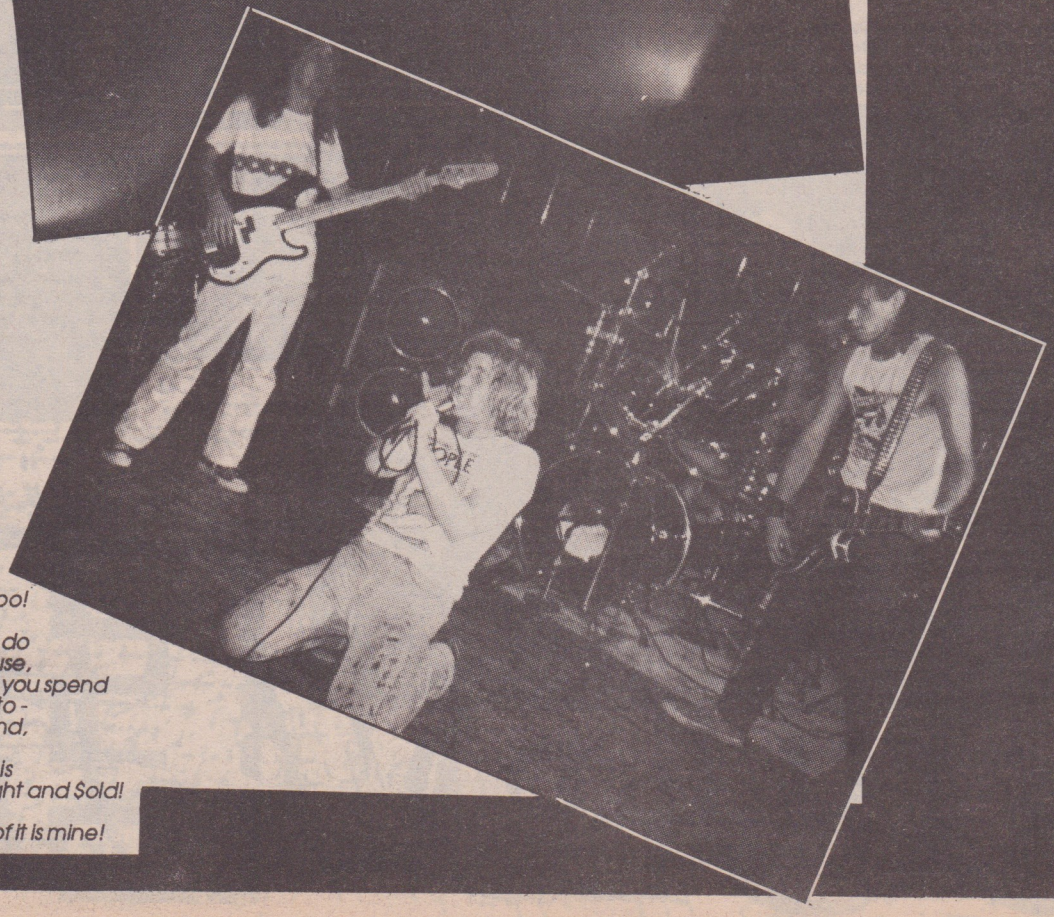
*From the time we open*
*our eyes for the first*
*time 'till we die, all*
*our time gets taken*
*from us and gets turned*
*into a lie! Time is to*
*create ourselves, to*
*realize ourselves, it*
*can't be measured; but*
*we're not alive, we*
*barely survive under*
*constant pain and pressure!*

*'Cause all we are to*
*them is how much time*
*we spend ; doing what they*
*want, being one of them.*

*Time belongs to those in*
*power, they turn our lives*
*into a series of hours;*
*spent at jobs, spent in*
*schools, making sure we*
*learn the rules . When*
*we've learned them thru*
*and thru, they might give*
*some time to you...but don't*
*don't worry, they'll find*
*ways to spend that for you, too!*

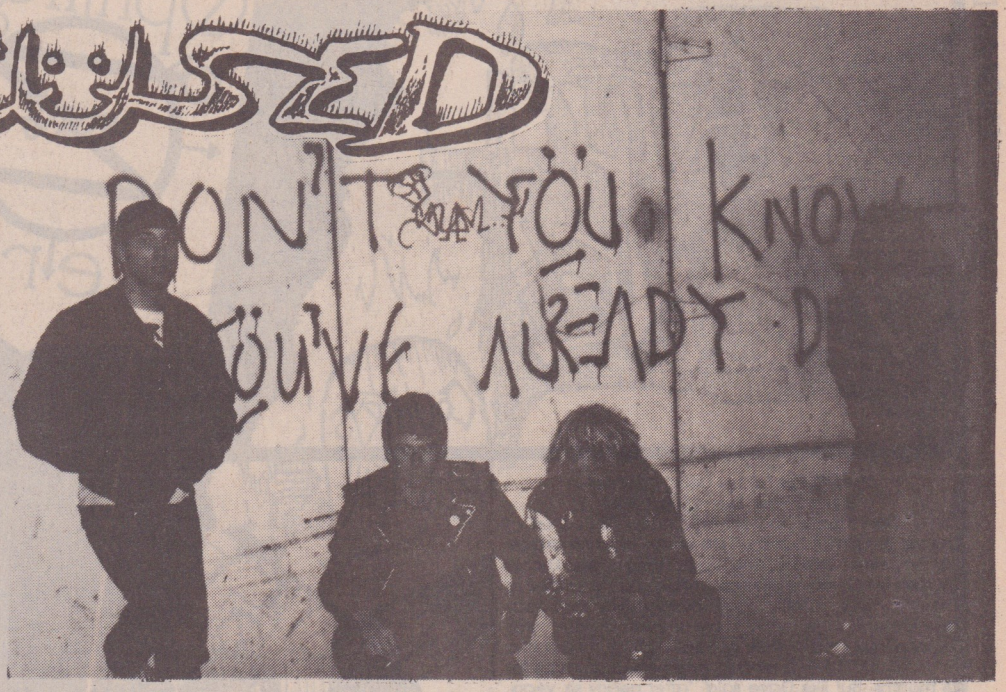
*Think of something you don't do*
*because no time is your excuse,*
*then think of how much time you spend*
*doing things you don't want to -*
*sell your time so you can spend,*
*and the circle never ends...*
*and in the end your only role is*
*just another thing to be bought and $old!*

*Deadline, Dead time, none of it is mine!*



WASHINGTON

# THE ACCUSED




The Accused are: Blaine - screams, Tom - guitar, Alex - bass, Dana - drums. Write: 1703 Harbor Ave SW/ Seattle, WA 98126.

Animal rights, nuclear warfare, censorship--just a few of the problems plaguing our society today. Yet we've come to overlook our most important asset, the human race. How can we expect to unify and to solve anything, to make any social change, when we can't even get along amongst ourselves: Black, Indian (native american), Gay, Straight, whatever group you put yourself in. We're all being fucked! Our children are being raped, molested by those who we've put in their care. Our old people are locked away. Shit, a good portion of our people can't even read. People get too wasted to drive, killing with no regard for the human factor.

Take the first step in creating harmony. It's hard, believe me. But we have to try. Hold back that urge to shout out some obscenity. Maybe that person will do the same--bringing us closer to that day when all people will see each other as one while still holding a high regard to personal and cultural differences. *"Everyone's accused, that means you. They're (system) just trying to ruin you."*

NEVADA

# HERD OF LEMMINGS

***One autumn night at the rehearsal studio of VARIOUS ARTISTS*** {V.A./ 4616 Gaslight Cr/ Las Vegas, NV 89119/ (702) 736- 6812. Bobby Groovy - drums; Pablo Schwartz - guitar; Dr. Chin - bass; AZ - kazoo and choreography; all - vocals} ***and HERD OF LEMMINGS.*** {H.O.L./ 2807 La Canada/ Las Vegas, NV 89109/ (702) 732-0351: Gig Slaze - guitar & vocals; Funk'n'Hard - guitar & vocals; George Liberace - bass; Howard Heooz - drums; Jon Shines - manager; Artie - artiste}.

Gigly: Talk to Uncle Slaze, I gotta go home and slaughter the hog.

**MRR: VARIOUS ARTISTS and HERD OF LEMMINGS are an interesting merger of bands. How did it happen? (VA is HOL without Gigly.)**

G: Me and Paul were talking a long time ago about working together and I finally got the money together and he was playing with VA and we all agreed to work together since VA was already together and it was easier to collaberate.

Paul: When I was in M.I.A. and Bob and Gigly were in SUBTERFUGE we always talked about jamming groovy together in a funk band. I quit M.I.A. and moved back to L.V. and formed our dream band, VA, and Bob knew the wickedest baddest funk + slap bass player, and we got awesome. We change our name every show (Bob and the Digestive Enzymes, Jon Shines Army, Bob 'N' Fapples, the Booglemen...)

Bob: The three of us were playing as VA and I always thought Gigly was a good songwriter and we were the best and the worst players he knew, and we can all read each other well. Both bands deal with a great variety of music.

Dr. Chin: Bob and I played together in the TENTH TRY and FONDUE RETARD PROJECT and since I wasn't associated with the punk scene, Bob saw a way to get away from it so we started playing. Then Paul moved back from L.A.

G: This is the story of Chaos the Dog, he used to go out and play in the fog, then one night before I woke up, he went out and got hit by a truck. The neighbors say, "I don't get it. That guy runs out in the yard every morning and yells, 'Chaos'!!!"

**MRR: Your current music styles are a different departure from your past outputs.**

G: When I was in SUBTERFUGE I used to write songs for SUBTERFUGE and now I'm writing them for myself...

B: ... and we realize them for him.

G: I grew up listening to Bowie and Iggy. I'm very fond of Neil Young and Bob Dylan. My style goes every which way. With SUBTERFUGE I wrote what the band stood for.

B: All my life I've played all different styles, and when the punk thing started I wanted to be a straight jazz player, although funk has always been my favorite.

As far as the band goes I think we all wanted to feel a groove, and punk and a lot of new alternative music didn't have the "groove". We wanted to have a lot of human element in the music as opposed to modern trends.

P: From our immediate pasts it's a departure, but we now play songs we played in the 9th grade. We cover songs no one else would do. We have the ability to play by ear "Paradise by the Dashboard".

**MRR: What's going on at the recording studio?**

Dr. C: VA made a 3-song tape, one take, mistakes included. We got a good live sound, and we're happy with it. We don't want to sound like a processed studio band.

B: Studios in L.V. are set up for the strip shows, and we had to find a place that offered more of a human element. So we went to the legendary T-Bone's and it was good, but we experimented to do another recording with someone different, and we're remixing it.

P: I've been in probably a dozen different studios and T-Bone's was the only one with nice carpet. You could lay down in it and roll around and it was a beautiful organic experience.

G: I'm contemplating an album.

**MRR: Whose super-8 film camera is that?**

P: Jon Shines doesn't know what he's doing better than anyone. We're starting to make movies.

G: We're doing our own videos, produced and edited ourselves, which makes it slow in coming. We want to make them creative enough our own way so they're not mainstream MTV.

**MRR: Are these new projects more organized and ambitious than SUBTERFUGE was?**

G: Much more because now it's one of my own projects and I want everything to run well.

P: We go off and on.

**MRR: How do these bands reflect the L.V. entertainment scene?**

B: VA does what they want to do. The only way we represent or reflect L.V. is because we live here. We don't have anything in common with any other local band.

G: HOL is Folies Bergere meets the SEX PISTOLS.

**MRR: What's your favorite thing to do in LV?**

P: I make pizza, and go over to my girlfriends house and hold hands and think pure thoughts.

B: I ride a bicycle, and I like to live with Cheryl. One time Gigly was drunk and I detuned his guitar and he kept saying, "Oops, wrong chord."

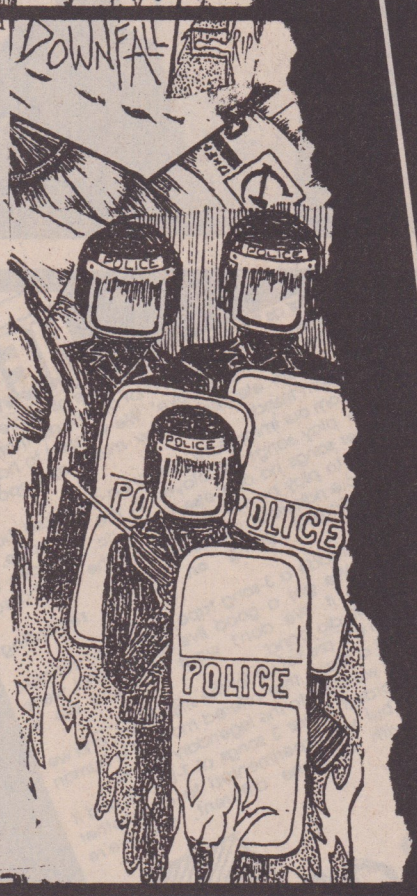
Dr. C: I go to school and mambo.

G: I'm a waiter at my dad's restaurant. VA, Sampson's Army and HOL put together a medley of Christmas songs for KUNV college radio station: I eat right, exercise, and party hard.

**MRR: Bye.**

ENGLAND

# DEATH ZONE




*Phil DK, Vox/ Dave Death, Guitar/*
*Steve D-Fekt, Drums/ Fluff, Bass*

Death Zone: maybe only a few of you will of heard of this Brit band unless you're an avid reader of Brit zeens? DEATH ZØNE have taken a few knocks in their 5-1/2 year existence from line up changes to having their quality (but desperately needed) equipment stolen and most recent disaster was when Dave Death, their guitarist, lost his thumb in a works accident thus rendering the band dormant for 6 months. But like Dave said, "after nearly six years, we're not gonna give up" and slowly the band have got back to rehearsing, doing their first gig in 12 months, in Brum, which got a good crowd reaction.

Although a very slight metal drive has been used in the band's tuneful hardcore sound, this band wouldn't stoop so low as to sing sexist/racist songs. In fact, on a whole, when bands forget about the fear of a nuclear holocaust and turning to satan's arse as an influence, then it's time to show people that playing at being macho is a very negative step to take.

To cover the band's views would take a lot of space, but equality & freedom of man/woman and animals is a main concern to the band, 3 members are vegetarians but as the vocalist only eats meat and no veg (funny guy?) they have yet to put a non-meat message across.

OK so what have Death Zone got to offer? Well, vinyl wise the band have released tracks on various comp LP's: Mortarhate's Who, What Why When?, Xentric Noise's Party Pooping Punk Provocations LP and awaiting a release on Radical Change Recs. Also, a quality demo cassette is on sale for 4 dollars ppd as well as DEATH ZONE T-shirts 7 dollars ppd and while we're plugging, Steve D-Fekt does a music zine called Spanner in the Works for 3 IRC's.

Right, that's it, LOVE PEACE FREEDOM EQUALITY contact: Steve D-Fekt/ 39 Metcalfe Rd/ Stanfield, Burslem/ Stoke-on-Trent, Staffs/ ST6 7AZ England

*Cardboard Box*

*Stuck inside a cardboard box*
*Watch TV while you slowly rot*
*Believe every word you hear*
*Not knowing about the nuclear fear*

*Don't understand what's going on*
*This world's a ticking time bomb*
*You sit there in your selfish right*
*Conned to believe everything's alright*

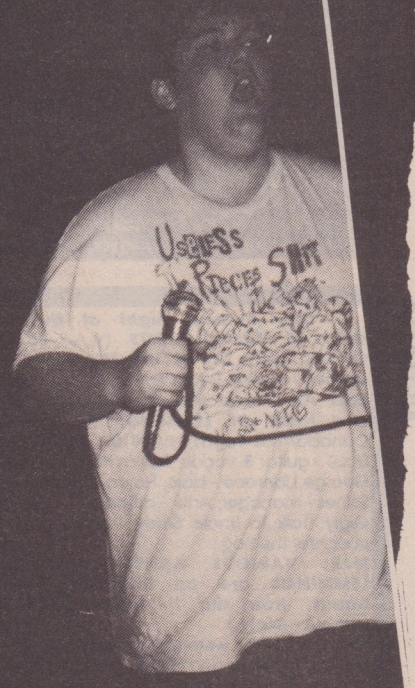
*Used, abused like a plastic porn*
*Pushed around on a B/W board*
*Carry on and you'll find*
*That the system controls your mind*

*Better learn or you'll burn*
*Wake up show some concern*
*Take a stand or you will find*
*There's nothing left of mankind*

*Chorus:*
*Blind acceptance is all they ask*
*Follow like sheep forget the past*
*Like a rat caught in a maze*
*Let free but your mind's your cage*
-S. D-Fekt '87

# Opinion Zero

ARIZONA




We are OPINION ZERO, a band from a little known Arizona City (there are two cities in Arizona). In Tucson things are slow right now. Three clubs and one party house have been shut down in little over a year, however, there are designs in the works for a new gig located in a junkyard, no shit. And since it was a small place we did mainly local shows, but there was a show with the Dayglo Abortions, which was a total blast. About 200 kids showed up and mayhem abounded with few ill effects. We did a local gig with BLOODSPASM, WHAT WENT WRONG, KROVVY SHAIKA, and THE FIFTH VOICE DISCIPLINE. This is when we got hectic: gunshots fired, and a reporter from a local yuppie mag didn't help.

Well, we tried 3 shows after that (all of which were handled poorly the local Police Dept.), the last of which shut us down when everyone was cooperative.

We were happy to see this year U.P.S. (Useless Pieces of Shit) come back from touring (second time, more useless than ever). And BLOODSPASM, a local favorite, have put out a tape (We've got Cactus), and with the purchase of a 1985 van (14,000 original miles) they plan on doing a national tour this summer.

Our band, OPINION ZERO, hot out of the studio, have put out our 21 song Storm and Stress tape. And are likewise planning a national tour at summer's end. We are planning to play the West Coast in June sometime. So keep a fine open.

That's all for now. For more info on getting gigs in a junkyard or maybe a more respectable place, call or write: Joey Ferno, Wrex Records/ 100 E.6th St./ Tucson AZ 85705, or write OPINION ZERO at 1019 N.4th Ave./ Tucson AZ 85705 or call (602)326-6278 for t-shirts, tapes or booking info--ask for Sam.

# INSTED

**Interview by Billy Rubin/Photos by Bill Case**

*Let's face it... These days it's really hard to have an original sound. The given instruments in a hardcore band can only produce so many sounds.*

*I'd like to introduce you to INSTED. This Orange County hardcore 5 piece play some of the best, catchy, powerful hardcore around. INSTED have been around for around half a year and in this time they have put out a demo tape and landed spots on various comps. All the members of INSTED are fairly young and their musical talent makes progression inevitable.*

*The message INSTED sings is one of the "positive" nature and the sincerity that backs it makes their goals anything but "generic". INSTED are Kevin (vocals), Steve (drums), Billy (l. guitar), Bear (r. guitar) and Tommy (bass).*

**MRR: How long has INSTED been together?**
Steve: Around 6 or 7 months.

**MRR: What does the name INSTED mean?**
Kevin: To us it's an alternative word, "insted" of doing wrong do right.

**MRR: Why did you guys get rid of your old rhythm guitarist?**
Steve: He & Billy weren't getting along and basically he had an attitude problem. Out of the band he's fine but in the band he was hard to get along with.
Kevin: We weren't working together as a unit. I'm really pleased with the new line-up, it's just easier now.

**MRR: You guys are already being lumped in with positive bands. Do you feel that there is a problem with this or do you feel you have to make a conscious effort to avoid this category?**
Steve: I don't see anything wrong with positive bands. I don't like hearing about all the problems in the world, I like hearing solutions.
Kevin: We are trying to be positive.

**MRR: You guys have a song called "Proud Youth", what is so important to you guys about youth?**
Kevin: Staying young is important. Some people turn 18 and they are dead, they can't have fun anymore.
Steve: Just stay young at heart. That way you're always striving and you feel better about yourself.

**MRR: How old are you guys?**
Kevin: 19
Steve: 17
Bear: 17
Billy: 18
Tom: 17

**MRR: What's the song "Choose For Yourself" about?**
Kevin: It's about straight edge. A lot of people think that you're doing it just to be cool, but if you stick with it people will start to look at you differently.
Tommy: It's about not being affected by peer pressure.
Steve: If you want to drink then do it, just don't let it bother anyone else.
Kevin: The bottom line is that I've chosen to be straight.

**MRR: You guys have a lot of songs about unity and I wondered if you meant the scene, the world, or what?**
Tommy: The world would be great but there's no way.
Bear: People in general.
Kevin: There will always be some bad apples.
Steve: People always divide into groups like skins, etc.

**MRR: What would you guys like to accomplish through INSTED?**
Kevin: I'd like to know that we gave it our all.
Steve: Have people come and see us without all the violence.
Kevin: And understand what we're saying.

**MRR: Do you guys have a demo out?**
Steve: We've got a 9 song demo tape for $3 and we are going to be on the Wishing Well comp.

**MRR: Any last words?**
Kevin: KEEP THE FAITH!

**INSTED c/o Billy Rubin**
**16692 Bolero**
**Huntington Beach, CA 92649**

*Choose For Yourself*

*This feeling is deep in my heart*
*For our sake it will never be torn apart*
*Please don't think it's just a fad*
*I'm not telling you what's good or bad*
*Look up and see*
*What it's done for me*
*All I'm asking*
*Is to let me be*

*My choice*
*Your choice*
*Our choice*
*The choice*
*Choose for yourself!*

*Bottom line is that I choose to be straight*
*With this I've been able to create*
*Your choice may differ from mine*
*I want you to know, I think that's fine*
*Remember this thing my friend*
*I'll help you until the end*
*I'll help you when it's time to break through*
*You did it for me, I'll do it for you!*

NEW YORK

# THE RAID

**GREETINGS FROM THE RAID!**

We formed after the death of hardcore. It was a black day because we all knew we couldn't rehash old Black Sabbath licks, and we didn't want to fit into the new-blind-right wing youth, and we certainly didn't want to sing songs about how our girlfriends were on the rag, or how our parents suck. So for the first time we were lost. The only thing we could do was to try and start from scratch. We sat down and tried to figure out where rock'n'roll went wrong. And why hardcore let rock move in to destroy it. We found no answers.

Now let us give you a brief description of our band:

1. We hate promoting ourselves, but I guess there's a little Eddie Van Halen in everyone of us.
2. Our influences come from living in Brooklyn and seeing prejudice and so much hatred. Another strong influence is the military. We hate how it preys on the poor and confused!
3. As you can see, we have no group photos and we don't print our names. Pictures and names stroke our egos, and our egos have been stroked enough by being in other hardcore bands!
4. We hope the spirit of being independent happens again, because if it doesn't happen, we fear everyone will turn into old rock dinosaurs, who play air guitar in front of their mirrors.
5. We're not going to preach and preach, 'til it sounds like nonsense. You can grab on to it, it's up to you. We don't want to sound evangelistic.
6. We want to talk to you, so please write to us. Let's start to communicate again!
7. We have a demo out for $1.56. Sorry the price is so high, but we have to break even.
8. We've said enough!

With love,

**THE RAID**
**659 55th Street**
**Brooklyn, NY 11220**

ELVIS PRESLEY's
Last Will & Testament
YOURS FOR $8.95

P.S. Special thanks to Lisa!!

GERMANY

# K.G.B

In early 1981 the Kremlin Command Post discovered a subversive youth-movement emerging in the Western power bloc. The intelligence agents from the Evil Empire immediately tried to infiltrate this movement which had difficulties getting started in South Germany. To achieve this goal they kidnapped a long-standing member of the youth scene and brainwashed him into an obediant servant. "KEIN GRUND ZUR BERUHIGUNG" (which means in German nothing else but "NO REASON NOT TO PANIC") raised hell in almost all clubs in Germany. The shrill colored picture disc EP "DONALD DUCK IN PENTAGON", containing four tracks, dates from this period.

After more than one year of forced inactivity, partly because bassist Lampe was doing time for a desertion rap from the army, singer and guitarist Hannes and Lampe decided to get things in motion again with new guitarist Uli and drummer Ralf and recorded their second 7" EP "PARTY SAHNE" in late summer of '85 and the single "BALLROOM BLITZ"/"SUMMER SOLSTICE" in late '86. Besides some compilations, 14 tracks can be heard on their tape "LETZTE BESTELLUNG", which was released on vinyl by Hardway Records, California. Last activity was an extended European Tour that began in London's famous "100 Club" and led them together with the "TOXIC REASONS" throughout Holland, Belgium, Italy, Switzerland and Germoney. Meanwhile they are working on their first German LP and round Easter '87 they want to tour the U.S.

Still their headquarter is a squatted house in Tübingen, a small town in the south of Stuttgart which is quite famous for its very lively punk-scene.
The K.G.B. who has grown out of the relatively strong squatting-movement of the early 80s, is now as before politically engaged in a radical way (one of his most powerful gigs was in 1983 in front of the 'Stammheim'-prison). But all four of them think that fun is also necessary and should have its place in the lyrics. Cynisism is just another way to stand the whole fucking bullshit around you. Their musical orientation lies in the direction of Dolly Parton, John Denver, Liberace and other oriental sounds (big laugh...!).

Contact in U.S.: Tufty Clough, P.O. Box 30343, Indianapolis, IN 46230
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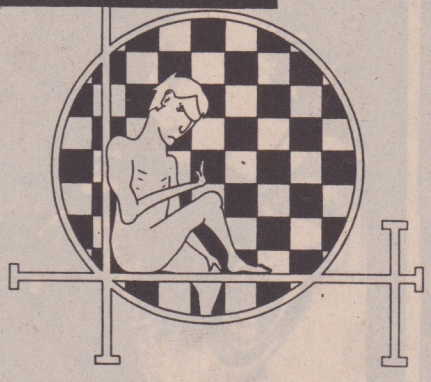

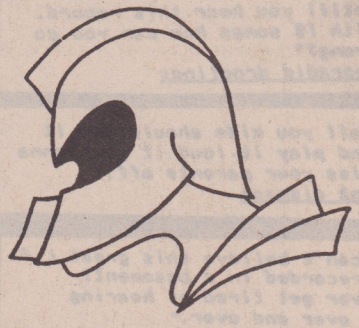

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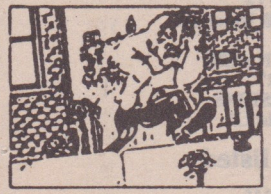

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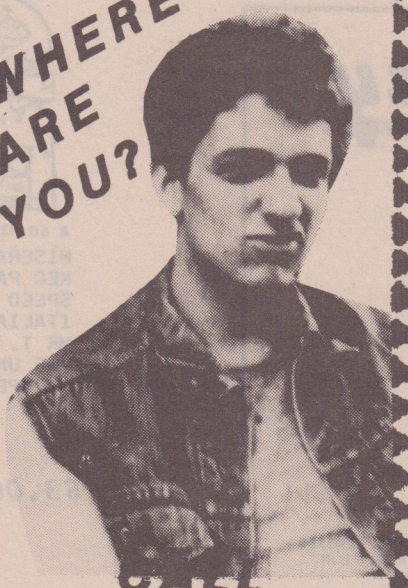

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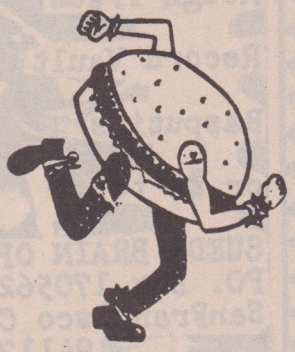

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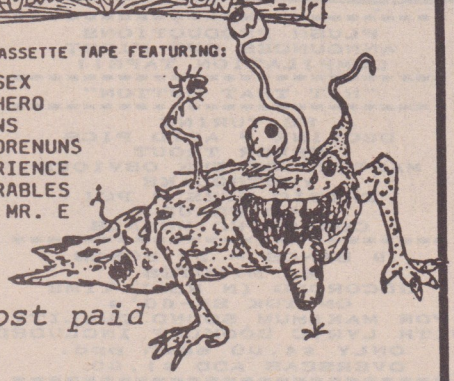

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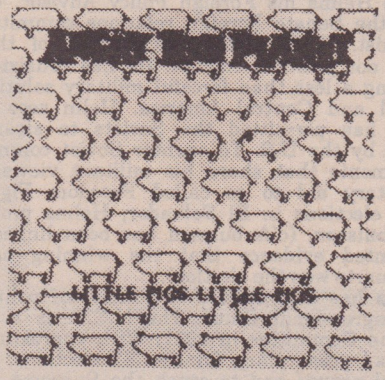


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# JESSE HELMS & HIS CHRISTIAN HOLY WAR

By Karl Etter

America's Foreign policy is in the hands of Jesse Helms. In the beginning of 1987 President Reagan made Helms his Foreign Policy Advisor. Up till the beginning of 1987, Jesse Helms has been the chairman of the Senate Foreign relations committee. In the last 12 years he has been the most militant Anti-Communist. While Helms backs most of the Reagan administration's hard line foreign policy, he believes it is not militant enough. He has consistently attacked the administration whenever he feels that they are taking a less than forceful military solution. Helms has attacked all the "soft" positions relating to Arms Control and Central America. Helm sees the Reagan administration as having an arms control process that has permitted the Soviets to strengthen their nuclear superiority and tying up possible countermoves by the U.S. To counter Soviet communist power, Helms favors close ties with various Right-Wing governments that share his militant views. A main point of Helms Anti-Communist strategy is to increase military aid to so called Freedom Fighters and other "Anti- Communist" forces. During the "Democratic" elections in El Salvador, Helms provided vocal support for the more conservative candidate, Roberto d'Aubuisson. (d'Aubuisson has been linked to the Right Wing Death Squads). After the "elections" Helms presented evidence that the winning candidate's victory had been the result of covert CIA assistance. (Duarte won the election).

Helms has also started a number of political action groups. The first one we will examine is the "National Congressional Club". The N.C.C. is a direct mail fund raising group that became the largest Political Action Committee in 1981. With approximately one third of the senate up for elections in 1982, the New Right had great plans for the '82 elections. Helm started his push for his main domestic policies: to legalize school prayer and to crush the Supreme Court's decision that legalized abortion. Helms demanded repeated roll-call votes on his abortion and school prayer bills. Even though Helms always lost these votes, he was able to turn his opponent's votes against them in the coming elections by unleashing the force of his N.C.C. Political Action Committee. In this manner the Right-Wing conservatives were able to pick up many seats in the Senate and House.

Another political group connected to Jesse Helms is the so-called Fairness in Media coalition. This group was started to attack the "liberal" press. They were the moving force behind a bid to convince Conservatives to buy up stock in CBS (television/radio/pictures/ records) in order to stop all opinions that could be called liberal, and to force (intimidate) the media into a more conservative stance. Other P.A.C.'s that were started by Helms, contain friends of Helms, operated by employees of Helms, or his close associates include: the Institute for American Relations, Centre for a Free Society, and the American Family Institute. In his successful 1984 campaign Jesse Helms received $840,000 from Political Action Committees.

Jesse Helms' voting and political strategy has been along the conservative line 95% of the time in the last 13 years up to 1983 where he followed the conservative line 99%, and 1984 where he followed the conservative line 100%. During a vote on the federal debt, Jesse Helms added an amendment that said the Supreme Court was wrong when it legalized abortion in 1973; the amendment would have stopped funding for abortions and granted a direct appeal to the Supreme Court any challenges to new Anti-Abortion laws. It would also have barred the Supreme Court from hearing any cases that would ban "voluntary" school prayer.

During 1983 Helms Senate voting allowed the production of weapons for chemical warfare, allowed funds for the MX Missile, and he voted against a successful bill that created a national holiday on Martin Luther King's birthday. In this last bill Helms was quoted as calling King a "Communist" and sponsoring "action-oriented Marxism." In 1984, Helms voted again for the "Star Wars" program and his pet school prayer bill was defeated once again.

Now in the start of 1987, President Reagan has given Helms one of the most powerful positions in the U.S. Government. Reagan has also promised a new push for the legalization of school prayer, an end to abortion, continuation of the S.D.I. program (Star Wars), and a more militaristic foreign policy. It is obvious that Jesse Helms has become a major power in the USA and now has the ear of the president.

You, the reader, must fight this right wing conservative power. It is up to all of us to protest this man and his actions at every step. The New Right will not go away, it just rebuilds for a new attack on our freedom.

DON'T BE A VICTIM, FIGHT BACK, DEMAND YOUR FREEDOM.

# SO WHAT'S WRONG WITH ALIEN MUSIC?? A NEW LOOK AT H-1 WORK PERMITS

*by Pennie Stasik*

So you've heard about the US Immigration & Naturalization Service's (INS) intended new regulations governing the allotment of H-1 Non-Immigrant Temporary Work Permits (more casually referred to as H-1 visas)? These are the things that any foreign musician performing for cash in the US must legally obtain. In preparing the following info, I spoke with Leslie Berman — musician, writer/critic, festival director & more — who found out more than a few things about and surrounding the new INS belt-tightening attitudes toward international musicians.

Here's the story: The language of the law currently on the books reads that foreign performers must be of "pre-eminent" & "distinguished" status to work here. As an agency of the government, it falls to the INS to set forth the standards whereby this law is implemented — and then see to it that these standards are met. Because of her interest & involvement in international folk music, Leslie was particularly sensitive to the application of these standards. And in her mind, it seemed that in the last couple of years these standards had become increasingly restrictive. So she figured a bit of investigation here, an article in the *Village Voice* there.... well, it just couldn't hurt. And in the process of doing this, she found out about something none of her cohorts seemed to know — that in 3 days' time official public response would be closed on the matter of a new set of guidelines — the INS was effectually proposing to reduce the number of H-1 Visas granted to foreign performers.

Why didn't anyone seem to know this? You see, however unyielding they may be, rules of operation established by a federal agency to move the law are not themselves considered LAW, merely regulation. So the procedure is to publish proposed regulations in the *Federal Register* for 60 days, during which time the public can respond. We had until Oct 24, 1986 in this case. And most of us missed it. Why? Do you read the *FR*? Well, lots of other folks don't, either, it seems. And even if you did have the info & knew what it meant & knew what to do with it, the agency — the INS — isn't obliged to respond to the public. In any case, next step is for the INS to republish the incipient regs in the *FR* for another 30 days, at which time it's *presto!* REAL regulations. Well they haven't done this — yet (2-18-87).

Now don't get me wrong. Leslie wasn't reading the *Federal Register* on Oct 21 either. What she was doing was researching her hunch — the one about INS's increasingly restrictive standards. And what do you know? In one sweeping verbal display, the guy at the agency spills & tells her that if she thinks the current regs are restrictive, just wait until the new ones are in place. Now things look good & bad for Leslie. On the one hand she's got a BIG story, on the other hand her international music connections are dropping out of the picture fast.

But more than that, she's got a very busy 3 days ahead of her. Now what do you think she does? She calls her friends. She tells them to call their friends. She prints up informational flyers & distributes them — next day — at an event she knows lots of other music people will be. And the INS gets phone calls on the 22nd, letters & more calls on the 23rd, & way more letters & calls on the 24th. And even though it could bust out at any moment, for right now the thing's been left hanging. And even though she wants you to think it wasn't her, but her friends & their friends & their friends: THANK YOU LESLIE!

*Now why wouldn't the INS want to give H-1 Visas to every single foreign musician that legitimately wants one?* Well, there's reasons. For one thing, there's this "Buy American" motif running through the fabric of American consciousness. And when you hear those words — Buy American — whose voice leaps to mind? You're right. Unions. Labor unions. There are groups like the American Federation of Musicians & the American Guild of Variety Artists, for instance. Groups whose interests lie in the protection of the domestic labor market. Groups who represent not just musicians, but all kinds of performers: dancers, actors, speakers — jugglers, even. Remember: these are performer's visas we're dealing with. Now I don't mean to minimize the efforts of any of these folks, but...uh....I've got something else on my mind right now....

So what about musicians? Well, you know, union musicians play the Holiday Inn circuit & television studio sessions & on yachts & stuff like that — most of the rest of them record for Major Labels. Now it happens — as you might guess — that a key feature of these unions' members is that they are frequently unemployed. As in: the labor market is glutted. And to protect their members from further swelling the ranks of the unemployed — and in an effort to keep their dues paying members feeling like there is a point after all to being a union member & paying those dues — to keep those jobs commanding respectable salaries away from aliens clamoring for opportunity & willing to undercut American workers to do so — these unions want a tight watch kept on our borders.

Well — and as you might expect if you haven't even heard so already — other countries, including Canada, have reacted by toughening up their own restrictions on work permits to American artists. Doesn't sound like a healthy climate for global cultural exchange, does it.

Anyway. On the other side of this coin — the side marked "audience/ consumer" — is the idea that OK, Americans need to be entertained. OK. And music is a form of entertainment. So OKAY. There's lots of AMERICAN musicians, you know? And they're certainly as good as — maybe better than — any *foreign* musicians. So if Americans want a musician to entertain them — a car to drive, a beer to drink — Hey! BUY AMERICAN!

What? You don't think it all works quite this way? You don't think "American-made" can sub for everything? It's not that simple? Well, talk to the Commissioner of the INS, Allen Nelson. He DOES. And talk to the man who appointed him. Edwin Meese. You hear what I'm saying?

Wow. Makes my hair kind of stand on end. You see, there's these unions talking to some key folks in this country & telling these folks who know nothing of the kind of music you & I are into — who maybe, so ok, buy a few records now & then, and go to hear a symphony orchestra once in awhile, and maybe even hired a band once or twice when their kids got married — you see, these unions are telling the INS folks What It Is Like To Be a Musician in America. (Just like saying "Save America's Music" & "Home Taping Is Killing Music." Remember?) And that picture they're painting — it just fits in so nicely with what the world view of these bureaucrats happens to be already. I mean, these guys are very heavily into their OWN Thing (just like you & me) — making laws & doing national & international politics — and they just DON'T KNOW about the variety, the complexity, the subtle aspects of our Thing. And if you think it's hard to get a label to put out your record..... Well, let's just say it's going to take A WHOLE BUNCH of letters.... & more besides.

I mean, you can't even write to The Man Himself. You've got to write to someone else they're calling the Director of Policy Directives & Instructions of the Immigration & Naturalization Service — & that'd be Ms Loretta Shogren. (And I'll give you her address as soon as I'm done here.)

The "more besides" part comes next. Senator Ted Kennedy, Chairman of the Senate Subcommittee on Immigration & Refugee Policy, has asked that there be a public hearing & investigation into the current policies of the INS concerning H-1 permits. Which is probably a good thing anyway, because rumor has it that the proposed new H-1 visa regs are already being followed, more or less, & getting them on the books is just a matter of form. (And some of the musicians that haven't been getting per- mits lately seems kind of funny to people like Leslie Berman, as I'd said.) I'll tell you, if that new set of regulations gets re-published in the *Federal Register*, there's only one way to get them changed. And that is: Congress has to intervene by passing a law. (And you know how many lit- tle bands can come & go before that'd ever happen.) So if there's going to be a public hearing, you know what that means: time to write Ye Olde Honorables in the Senate & House (a list of members of the subcommittees concerned to follow here soon).

Now just in case you're thinking you don't actually have to be all that legal about, say, bringing in bands to the States who also aren't quite bothered about this H-1 shit — well, you might as well just be aware of this new Illegal Immigrants Amnesty Bill, just passed w/the close of the last Congress. You see, the new thing — something that never used to be the case — is that now the employer is responsible & liable for employing illegal aliens — that's the booker/promoter/club. The fine for a first offense is something like $250 per band member. It gets higher for subsequent offenses. For the musician it's a $200 fine. Now I don't know if this one works like getting parking tickets outside of your own city, but I should mention the 5 year ban on reentry while I'm at it. I hate to rain on the parade — so I'm not. I'm just telling you.

So back to this: it's indie music vs the labor unions this time around. And what's got to happen here is the REAL indie music "industry" — you know, *little music* — must speak up & out against the labor unions & their one way of viewing things. The indie music promoters, labels, agents, publishers, radio folks, musicians have got to be the ones to expound upon & expand the notion of Life In These United States. Only we can talk about why it's incorrect to reduce artists to equaling simply monetary standards & employment statistics. We can talk about how it affects us directly — about THIS club that books THESE wonderful — and nonmain- stream — bands from abroad. And we can point out very specific things about the positive exchange of culture & the importance of a variety of musical approaches, a variety of venues, large & especially small. So here's who to contact:

**Immigration & Naturalization Service (INS)** - (Ms Loretta Shogren, Director, or Flora Richardson) Policy Directives & Instructions, 425 Eye St, NW #2011, Washington, DC 20536.

**Senate Subcommittee on Immigration and Refugee Policy** - The Honorable _____, US Senate, Washington, DC 20510. Edward Kennedy (MA), Alan Simpson (WY), Charles Grassley (IA), Paul Simon (IL).

**House Subcommittee on Immigration, Refugees and International Law** — The Honorable _____, US House of Representatives, Washington, DC 20515. Romano Mazzoli (KY), Daniel Lungren (CA), Barney Frances (MA), George Crockett (MI), Howard Berman (CA), Charles Schumer (NY), John Bryant (TX), Hamilton Fish, Jr. (NY), F. James Sensenbrenner (WI), Bill McCollum (FL).

Well, there's plenty of nitty gritty factual stuff I haven't even touched on here: like What is the history behind the original law? And How are the regulations actually enforced? Who are the musicians who haven't played in the US recently because they couldn't get their H-1s? What exactly are those 8 criteria for acquiring H-1 visas set forth by the INS in the proposed new regulations? You can find that out by referring yourself to the *Federal Register* (v51#153), Aug 8, 1986 & look under "Dept of Justice — Immigration & Naturalization Service, 8 CFR Part 214" on the issue of H-1 work permits. Also, you can read Leslie Berman's article "Foreigners Need Not Apply" in the Dec 30th issue of *The Village Voice*. And just to clear up now what was reported incorrectly in the *San Francisco Bay Guardian:* the new regulations were not scheduled to take effect Jan 1 of this year. As I said before, as of 2-18-87 they had not been republished in the *Federal Register*. THERE'S STILL TIME!

*Special thanks go to the following folks for their input in the production of this article: Foremost to Leslie Berman for her extremely detailed, painstaking and inspiring presentation of the issue. Also to Brian Gibbons who stuffed a copy of the NFCB's memorandum in my mailbox, which ultimately hooked me up with Leslie as well as Terry O'Laughlin's piece. And finally, to Tom Beatty for initially bringing my attention to the matter.*

**Reprinted from PC Newsletter 16. POLLUTION CONTROL, 1725 E 115th St, Cleveland, OH 44106.**

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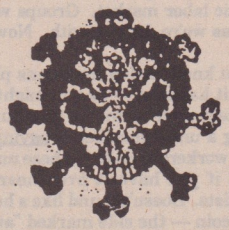
— Maximum Rock'n'Roll



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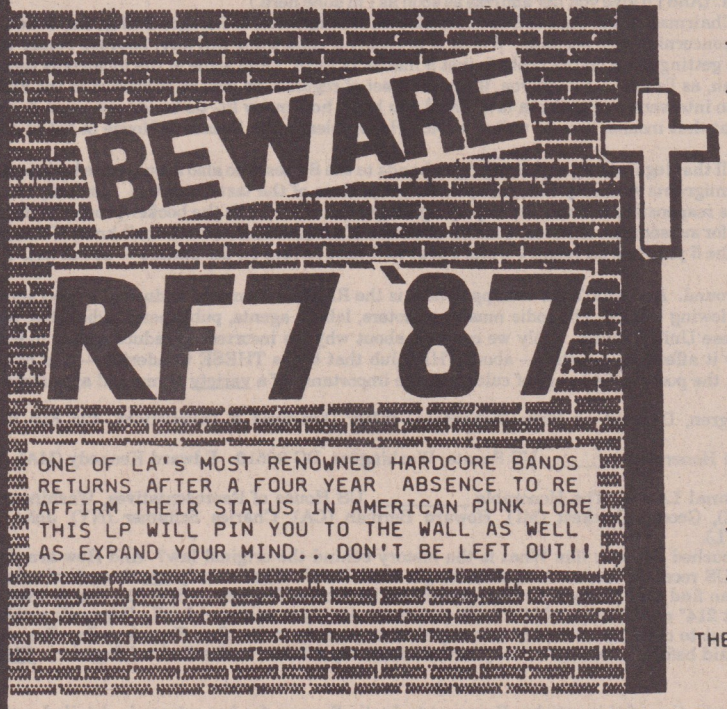
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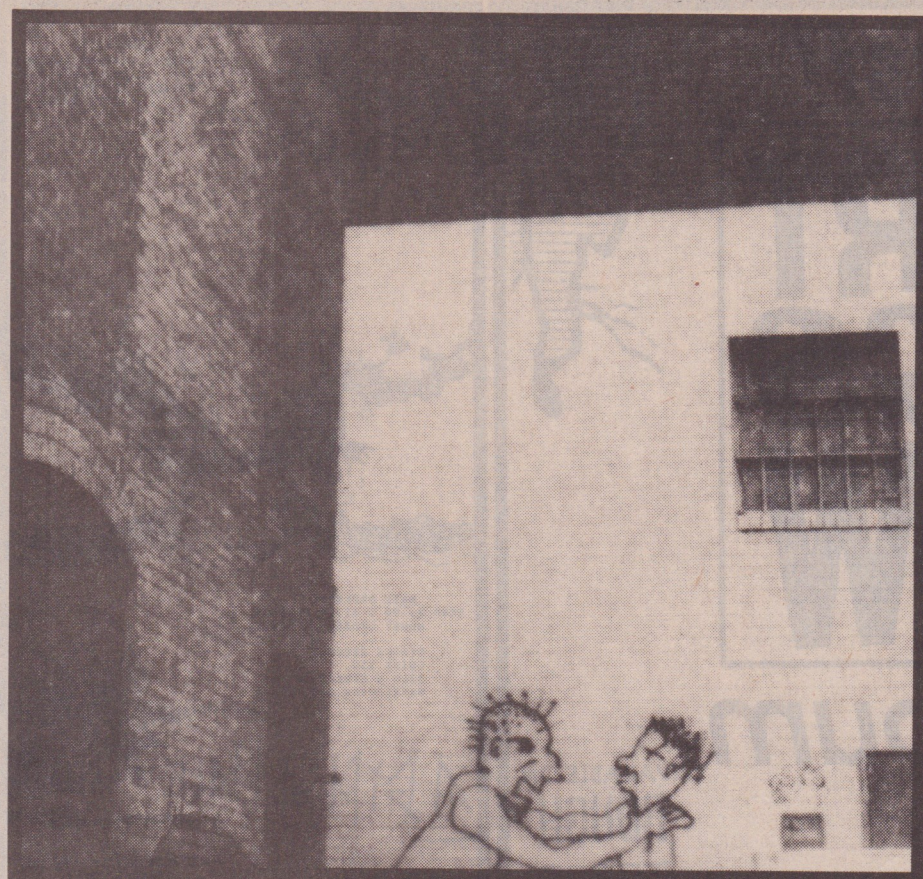

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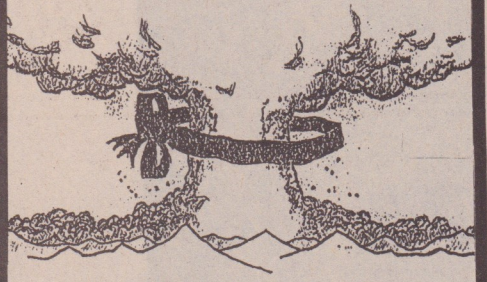

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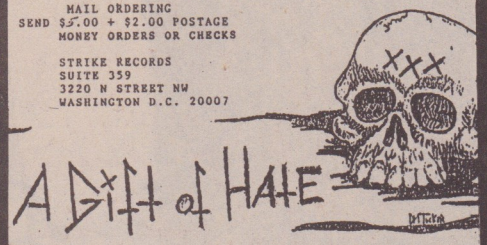


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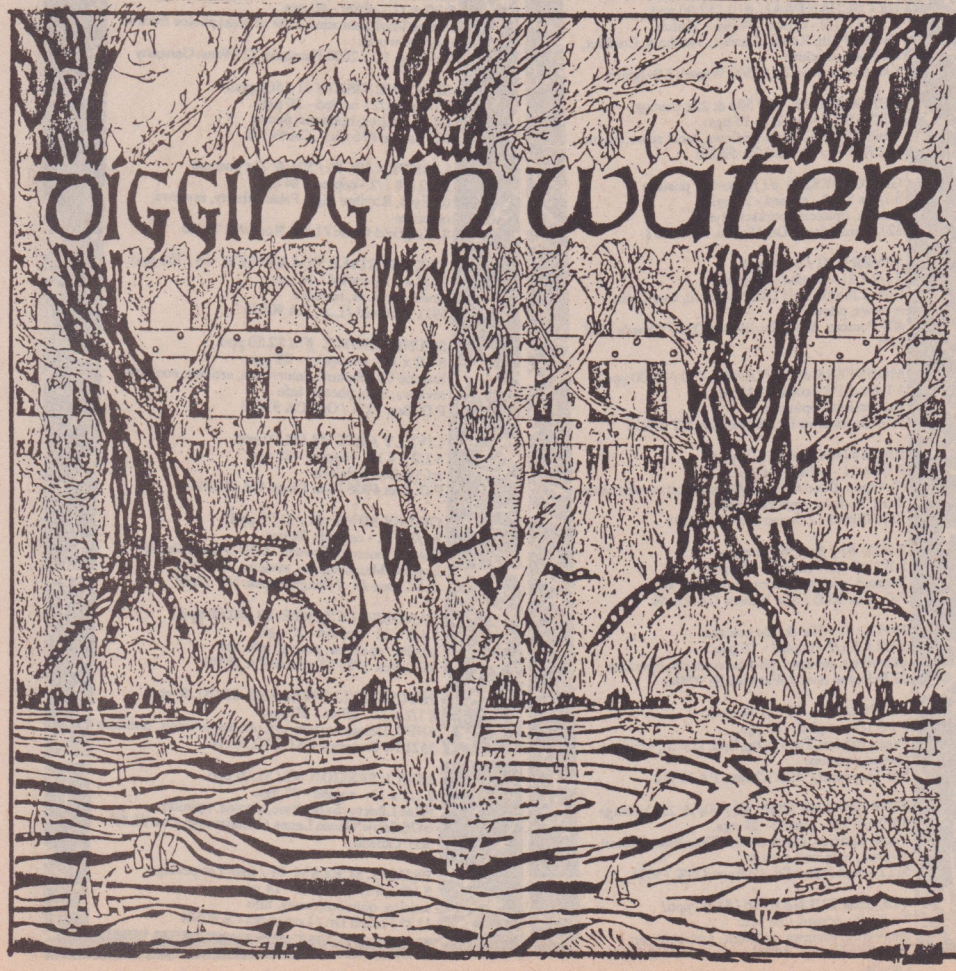


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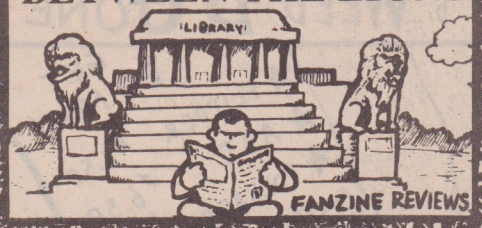


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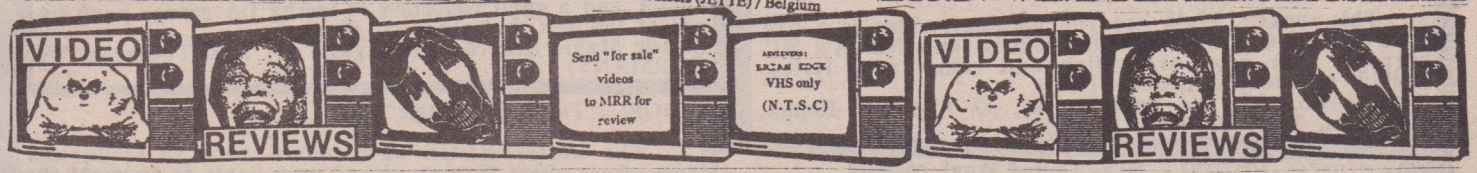


## SWANS - "A Long Slow Screw"

A professional-quality production of SWANS live material with a bizarre bit of mirror-imaged flesh kneading thrown in. Six song titles are listed but it's hard to be sure as they all run together. Approx. 53 min., color, top-notch footage and sound, printed color cover, plastic case.
(K.422 Video c/o POB 59/ London N.22/ England)

## FREE FOR ALL

A variety of bands, mostly from the NY/NJ area, all shot live. Performing 3-6 songs each are BGK, the BURNT, GORILLA BISCUITS, SUBCULTURE, NEW YORK HOODS, WRETCHED, HONEYMOON KILLERS, DIRGE, and the BLISTERS. Approx. 2 hrs., color, good clear footage (one camera is used), sound quality varies from good to fair with the vocals low on about half the bands, xerox cover, plastic case, includes addresses of bands.
(Peter DeMattia/ 8 Haddon Rd./ Hewitt, NJ 07421)

## THE DAMNED

A live shoot of the DAMNED at the Old Waldorf in SF, July 1979. Shot back when the DAMNED still had it, this 13 song set is fast, raw, and chaotic. Included are "New Rose", "Neat, Neat, Neat", "Feel Alright", and a wild version of the MC5's "Looking At You", complete with strobe-like color imaging for a mind-altering psychedelic effect. Not up to the usual Target quality (only one camera is used, sound is muddy) but still better than most videos I've seen as far as holding one's interest goes. Only objection is the insertion of token "tit" shots during "Great Big Tits", the only detraction from an otherwise great video. Approx. 50 min., B&W, overall decent quality, footage is clear, sound is ok - audible but muddy, color xerox cover, plastic case.
(Target Video/ 678 So. Van Ness/ SF, CA 94110)

## HAM DEAL AND THE DOG NEEDLES

A bizarre video odyssey set to the odd noise-makings of HAM DEAL AND THE DOG NEEDLES from Japan. No live footage, this tape consists of weird effects like changing colors, negative imaging, sped-up footage, and having things intentionally out of focus. No cohesion here, just strange video doodling that's actually pretty cool. Overall this comes across more as something you would show behind the band while they were playing rather than something you would watch on television. Not the highest technical quality (rough editng at times), but decidedly different while still maintaining a raw edge. Approx. 30 min., mostly color, varying quality footage (mostly good), good sound, xerox cover, plastic case.
(Straight Time Productions/ 1416 Midorigaoka/ Zama-Shi Kanagawa-Ken 228 / Japan)

## CHEETAH CHROME MOTHERFUCKERS

A straight live shoot of CCM at the Farm in San Francisco, August 17, 1986. Multiple cameras (including one right up close) add to the chaotic performance of the European version of the Germs. Approx. 1 hr., color, good quality footage, ok sound (overpowering bass, low drums & guitar), xerox cover, plastic case.
(Ace Video)

## STRIP FOR FRIGHTWIG

Not as provocative as the title, this video was shot on a night when the now standard male strip show that FRIGHTWIG encourages at their gigs did not take place. Shot live at the Stone in San Francisco, it features 10 songs and some backstage (?) antics. Approx. 50 min., color, good footage (multiple cameras) and sound, xerox cover, plastic case.
(Ace Video)

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

### GG ALLIN - "Biggest Tits 1980-83" EP

Shitty adolescent cover, great shitty rough production, and this six song "best of" 7" is probably already rare. If you can't get it, don't sweat it -- he's got a tape coming out on ROIR as well as a full LP on Homestead soon. Jesus.... (Dog)
(Black and Blue Records, no address)

### ANGRY JOHNNY AND THE SNOTS - cassette

These guys are as punk as their name! They play basic powerful slow to fast punk with angry vocals and hateful lyrics. Mean stuff. (WG)
(34 Howard Ave., Easthampton, MA 01027)

### BOMB - "To Elvis...In Hell" LP

Eccentric as hell, BOMB go for varied song structures which go from soft to loud, sung to screamed, weird to punky. The experiment wore thin on me, but suckers for novelty might give this a listen. (SS)
(100 Valencia St., San Francisco, CA 94110, Rm. 272)

### BUTTHOLE SURFERS - "Locust Abortion Technician" LP

More fun in the mud and sun from the anal outlaws. It's kinda hard to do a review on these jokers; if you haven't figured it out yet, then you never will. Loud, noisy, fuzzy, ugly, and wonderful. (Dog)
(Touch and Go, P. O. Box 25520, Chicago, IL 60625)

### C.O.C./NOTA - split cassette

This sucks! Wait, are you kidding? This is a live recording of C.O.C.'s metallic madness and NOTA's HC harrage, with good production and comes with lyrics. Fuckin' righteous shit, dude. (WG)
($4 to M.S.A.M., c/o Paul Grivas, 32 Rue Des Blancs Manteaux, 75004 Paris, FRANCE)

### CRUCIAL YOUTH - "The United Way" cassette

A hilarious, scathing parody of the positive straight edge scene, with songs like "Positive Dental Outlook" and "Posi-Machine." A total crackup. (WG)
($3 c/o David Madsen, 6 Arbor Lane, Holmdel, NJ 07733)

### CYNICS - "No Way/Dancing on the Wall"

The killer title track is an uptempo '60's punk cut with loud juzz guitar, maraccas, and snot-nosed vocals. The flip is a bit slower but has the same tough qualities. A real ass-kickin' gem. (JB)
(Get Hit Records, 509 1st St., Canonsburg, PA 15317)

### D.I. - "D.I." mini LP

The original D.I. 12" is re-released here, along with 3 current tracks. Despite the fact that I dearly love their music, I've never seen a band with so many re-appearing tracks on their "new" vinyl. Should be a whole new LP's worth soon. Dudecore -- totally. (TY)
(XXX, 6715 Hollywood Blvd. #282, Hollywood, CA 90028)

### DOA - "True, Strong, and Free" LP

A cover of BTO's "Takin' Care of Business" might tell you something about the rock approach of this new DOA platter, as many of the songs have that same heavy rock sound. A couple rage, though, "To Hell and Back" being one, as does the revived classic "Nazi Training Camp." Mostly strong political lyrics, however ironic that is for this label. (TY)
(Rock Hotel Records)

### D.R.I - "Crossover" LP

The cover sticker bills them now as "metal," and there is a lot of truth in that, but overall it's still D.R.I. -- lyrically and musically (though weighted down at times). While C.O.C. has soured on this "crossover" business, D.R.I. seems to be making a blatant marketing approach -- just catch the cover art. (TY)
(Death Records)

### DAS DAMEN - "Jupiter Eye" LP

I liked their earlier EP, but I didn't fall over myself like some people who thought their brand of scruffy '70's rock was manna from heaven. Basically, this is just some pretty cool Rock sounds with a surprisingly flat production. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

### DESCENDENTS - "All" LP

This album sees the DESCENDENTS with somewhat longer songs than usual, a more power-pop compositional style, and the hooks we've come to expect from these popsters. The problem is that their emotion of '82 is largely gone, but this is listenable for those who value melody over crunch. (SS)
(SST, P. O. Box 1, Lawndale, CA 90260)

### DROOGS - "Anthology" LP

This import collects all six of the early DROOGS singles which were impossible to find when they came out. The sound here is rougher and tougher than their last album, and a great collection of trashy LA garage punk by one of the best. Lotsa covers. (Dog)
(Music Manic Records, Marktgasse 17, 7400 Tubingen, W. GERMANY)

### EDGE - "The Banjo Single" 45

The Boston EDGE have moved back to Ohio, and somewhere along the way picked up a banjo to augment the band. "Just An Illusion" is a poppish ditty with a good melody and nifty banjo pickin', while the flip is slower but still pretty good. Takes getting used to, but I recommend it. (SS)
(Smear Records, 5862 Windemere Lane, Fairfield, OH 45014)

### FORGOTTEN REBELS - "The Pride and the Disgrace" LP

Back again, and funny as ever, these original Canadian punks deliver their melodic PISTOLS-type rock'n'roll. Only real complaint -- production does away with any real grunge, which this type of punk needs. (TY)
(OPM, 184 Dundas Ct., London, Ontario, CANADA)

### FUNSEEKERS - "The Special Sound of..." EP

A four-song lightweight pop rock'n'roll. Could be a lot more garagy, considering the neo-'60's R'n'B trash material. (TY)
(Susstones Records, P. O. Box 6425, Minneapolis, MN 55406)

### GINGERBREAD MEN - cassette

Energetic country punk: fast and furious with bouncy bass lines. Hot stuff here. (WG)
(P. O. Box 1249, Allston, MA 02134)

### GRANDPA'S BECOME A FUNGUS - "...Evell Gibbons/...Marlin Perkins"

A song each for these personalities. One song is a driving, punky tune by this duo, while the other is a catchy but quiet etherial ditty. Weird. (TY)
(22405 Oro Blanco, Mission Viejo, CA 92691)

**HALO OF FLIES - "Richie's Dog/How Does it Feel to Feel"**

Another slice of cosmic psych-sludge from this off-shoot of OTTO's CHEMICAL LOUNGE. The A-side is fast and maniacal, while the flip is a slow, groovy CREATION cover. (Dog)
(Amphetamine Reptile Records, 4932 33rd Ave., So. Minneapolis, MN 55417)

**IGD - "My Pet Disease" cassette**

Hard ass thrash with a hefty supply of unique twists and turns. Hyperactive lunacy at its best. Quality stuff here. (WG)
($3 to 11000 Fair Oaks Bl., Fair Oaks, CA 95628)

**JOHNNY THUNDERS - "Stations of the Cross" cassette**

A must for those NY DOLLS/HEARTBREAKERS fans. 21 live songs of fantastic sound quality, recorded in NYC in 1982 featuring other ex-DOLLS Lure and Nolan. This rocks! Anyone got a spoon? (RG)
(ROIR, 611 Broadway, Suite 725, New York, NY 10012)

**KOEL FAMILY - "I'm Telling Mom" cassette**

Some great '60's influenced garage rock here, 17 original tunes of great sound quality. Some of this has a taste of early CRAMPS, GUN CLUB, X, to add some modern flavor. Nice full-color package. (RG)
(c/o Suede Brain Operation, P. O. Box 170562, San Francisco, CA 94117)

**LAZY COWGIRLS - "Sock It To Me Santa/Goddamn Bottle"**

I think this is the first modern punk record Bomp's put out since the ZEROS and WEIRDOS days, and this one is as excellent. Really good, driving tunes, crunching guitars, and fun/tough vocals. Pick this up. (TY)
(Bomp Records, P. O Box 7112, Burbank, CA 91510)

**LIFE SENTENCE - LP**

A great LP from this Chicago band, this is melodic hardcore at its best. Clear, strightforward, fast music that is anything but mundane and is enhanced by strong, catchy vocals much in the vein of early 7 SECONDS. This music is hot. (MS)
(Walkthrupyre Entertainment Corp., P. O. Box 31292, Chicago, IL 60671)

**LOOKOUTS - "One Planet, One People" LP**

Many of the tracks on this album are stylistically similar, but I enjoyed the grungy, basic production here, as well as the urgent songs and sarcastic lyrics. This is punky thrash with good velocity and an infectious spirit of fun. Good work! I liked this a lot. File under "Speedfolk". (SS)
(Lookout Records, Box 1000, Laytonville, CA 95454)

**M.I.A. -"After the Fact" LP**

On this album, M.I.A. adopts more of a SoCal melodic punk approach (which is good), but grafts it onto the slick style of their last LP. "Beautiful World" is strong, and their cover of "California Dreaming" engaging, but this LP is not up the standard of what used to be one of the best bands going. (SS)
(Flipside Records, P. O. Box 363, Whittier, CA 90608)

**MAGGOT SANDWICH - "Get Off the Stage" LP**

This surprisingly catchy twelve song record is a mixture of pop-punk and hyper-thrash, using mid- to fast-tempo songs with simple structures and memorable riffs. The vocals are straightforward and at times cuts through with some great lyrics. Good stuff be here. (MS)
(KML Records, Box 9391, Pensacola, FL 32513)

**MARS - "78" LP**

This retrospective release contains tracks from this band which was around during the No Wave scene, but their music is still pretty influential. By their slow churning sounds, you can see where PUSSY GALORE, LIVE SKULL, and SWANS might be considered their offspring. (Dog)
(Widowspeak, c/o Rough Trade, 61 Collier St., London N1, ENGLAND)

**MEAT PUPPETS - "Mirage" LP**

This is their most polished record yet and will probably be the place that their fans of crusty, wild desert punk stop listening and where college radio goes apeshit. Some of this sounds like FLEETWOOD MAC. You decide. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

**NECROS - "Tangled Up" LP**

One thrash tune, the rest being rock/metal at varying tempos. Lots of squeaky guitar bits, which ruin otherwise almost palatable songs. Promo sheet contains a quote "...we didn't want anything to do with punkers." *Do* you want anything to do with them? (TY)
(Restless Records)

**NOMEANSNO - "Sex Mad" LP**

If you've been trying to locate their previous (and impossible to find) vinyl -- relax. Finally, this incredibly hot combo comes up with something to almost equal their live shows. Well, not quite, but people who love the BUTTHOLES, NEOS, and No Wave clamor will all find something here. (TY)
(Alternative Tentacles, P. O .Box 11458, San Francisco, CA 94101)

**OPINION ZERO - cassette**

Wow! Hardass punk and thrash with unique twists and turns thrown in. Lyrics cover this fucked up crazy stuff. Check this puppy out. (WG)
(1019 N. 4th Ave., Tucson, AZ 85705)

**RHYTHM ACTIVISM - "Live" cassette**

Socio-political ranting poetry by Norman Nawrocki backed by the Dem Stink Rebel Orchestra. Good sarcasm captured live, somes with a great rant-along booklet. Fun, fun, fun. (RG)
($6.195 to Les Pages Noires, 3699 Hutchison, Montreal, Quebec H2X 2H4, CANADA)

**RHYTHM PIGS - "Choke on This" LP**

Every time I see this band, they get tighter, but on this LP, too many weak songs just drive this record into the ground. Maybe it's just a case of too little time to prepare for this album. In any case, I'm still listening because I know just how good these guys can be. (Dog)
(Mordam Records, P. O. Box 988, San Francisco, CA 94101)

**REDD KROSS - "Neurotica" LP**

All originals this time, and way toned down from all previous releases. I guess the kids are growing up, and production and fancy arrangements take over. Too bad. (TY)
(Big Time Records)

**ROYAL NONESUCH - cassette**

Some neo-60's stuff here, early rockin' R&B to be more precise. I hear hints of the YARDBIRDS, early STONES, PRETTY THINGS, etc. This is great -- half demos, half live. Nice package, too. (RG)
(c/o Mad Jon McKinney, 2257 Edgewater, Springfield,MO 65804)

**SACRILEGE - "Party with God" LP**

Some intense, powerful speedmetal from this young Bay Area outfit. The big influence here seems to be SLAYER, judging from the fast, straightforward approach and lyrics about ghouls and goblins. Could've been a bit more original, but this still blows down the walls. (WG)
(Alchemy Records, #428, P. O. Box 597004, San Francisco, CA 95159)

**7 SECONDS - 12"**

This record marks a low-point in the career of this influential Reno band. The style of this record has been described as reminiscent of U2, but I found the tunes here unpassionate and the sung vocals unsuited for the mid-tempo material. C'mon guys -- wake up!!! (SS)
(Positive Force, P. O. Box 9184, Reno, NV 89502)

**SHAVED PIGS - EP**

Dated 1986, this one slipped by us but I'm glad I found a copy. BAD BRAINS type vocals and pop-thrash music combined with stuff like "Too Fat to Flirt" make this bizarre. Album coming soon. (TY)
(Rat Records, 225 Central Park West, #914, New York, NY 10024)

**SOUP - cassette**

Fun, midtempo melodic punk not unlike early DESCENDENTS. Lyrics have a unique personal angle also similar to the DESCENDENTS. Great stuff here. (WG)
(1021 Cragmont, Berkeley, CA 94708)

**SPECIAL FORCES - LP**

Their second LP should dispel any doubts about SPECIAL FORCES and "generic thrash." This Berkeley band hits hard and with variety, though Bill Collins' excellent guitar work is now history for this band. Orlando was always a more interesting performer than good singer, but on this LP even that aspect seems very improved. Very hot! (TY)
(New Wave Records, FRANCE)

**SPOT 1019 - LP**

A difficult band to pigeonhole, SPOT 1019 veer into pop-punk, C&W, light funk, and pseudo-surf on this LP, with good and consistent results. The material is almost always funny and catchy, and the best songs ("Surf Machine," "16 Wheels") very enjoyable indeed. Poppish, but very strong. (SS)
(Pitch a Tent Records, P. O Box 1253, Santa Cruz, CA 95061)

**SUBVERSE - cassette**

Totally brutal! This is the most savage, ferocious thrash I've heard since SIEGE. Full on confrontational power thrash backed with intelligent words. Keep this away from small children. (WG)
($3 to Subverse, 1116 W. 15th, Vancouver, B.C., V6H 1R9, CANADA)

**SWA - "XCII" LP**

Predictably, this album combines the instrumental excesses of BLACK FLAG with certain rockish tendencies, resulting in a nicely produced, but self-indulgent effort rife with lead breaks. A nice melodic element creeps in via the vocals; still, it's not quite enough. Not good. (SS)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

**TOXIC REASONS - "Bullets for You" LP**

This domestic release is a bit different than the recent UK job. It contains three songs not on the UK version (two of which appeared on their last 7"), but one song that's on the UK doesn't appear here. Rockin' improvement.(TY)
(Toxic Reasons)

**MOE TUCKER - "MoeJadKateBarry" 12"**

It's the first time that MOE TUCKER has recorded since her solo LP and she managed to snap VELVETS fan Jad Fair of HALF JAPANESE to help out and produce. Out of the five songs here, three are VU covers, including a very respectable version of "Guess I'm Falling In Love." (Dog)
(50 Skidillion Watts Records, 5721 SE Laguna Ave., Stuart, FL 33497)

**UNKNOWN SOLDIERS - "I Quit Today/Wind"**

The A-side is okay melodic neo-psych with farfisa and lead guitar soloing coolly along, while the flip is more jangly. Adequate, but not particularly exciting. (SS)
(Funhouse Records, P. O Box 10509, Portland, OR 97210)

**UPTIGHT - cassette**

Hot punk and thrash with slight metal influences, but not too much. Lyrics are in the personal/political view. Great stuff, guys, keep it up! Lyric book enclosed. (WG)
($3 to Jeff X, 2341 Claireview Dr. (Pine Forest Subdivision), Florence, SC 29501)

**V/A - "The Anatomy of A Revolution" double cassette**

A 180-minutes benefit comp for the opening of an anarchist center in SoCal. Acts include DIATRIBE, APPLE, GUERILLA URBANA, and more. Well worth buying. Booklet included. (WG)
($6 to Entertainment Tapes, P. O. Box 4892, Berkeley, CA 94704)

**WIPERS - "Follow Blind" LP**

This LP doesn't really have the zip, or even the overwhelming angst of many of Greg Sage's previous efforts. Maybe it'll grow on me, but I wanted to be taken to a strange and different place... and got half way there. (TY)
(Restless Records)

**V/A - "Garage Punk Unknowns, Volumes 1-8" LP**

One of the best of the '60's garage punk series, maybe second only to the "Back from the Grave" set. Some really incredible finds throughout each volume, complete with hilarious and insightful liner notes. Recommended. (Dog)
(Stone Age Records, on address)

**V/A - "Hit That Button" cassette**

Pretty darn good stuff here from nine U.S. acts, including NO FRAUD, CORRUPTED MORALS, SEWER TROUT, and more. Good song selection plus clean production add up to a good comp. (WG)
($4 to Flush Productions, P. O. Box 1050, Richmond, CA 94802)

**V/A - "It's Time for a Change" cassette**

Mucho good stuff here by bands like INSTED, FALSE LIBERTY, CORRUPTED MORALS, and more. Just basically a consistently great tape. (WG)
($2.50 to D.I. Tapes, 501 SE Sycamore Pl., Issaquah, WA 98027)

**V/A - "Stop the Fighting" cassette**

Ninety minutes of good stuff featuring many of the "Comp Tape Faves": 1/2 OFF, FALSE LIBERTY, INSTED, and many more. Pick up this swell tape. (WG)
($3 to James Daver, 5361 W. El Segundo, Hawthorne, CA 90250)

**V/A - "Strummin' Mental Volumes 1-3" LP**

Kind of a companion to "Garage Punk Unknowns." Here you get 58 instrumentals spread out over three records, all from 1957 to 1965, and all really lean to-the-point rockers. There's very little filler as you go from surf to punk and rhythm and blues. (Dog)
(Link Records, no address)

**V/A - "Treadmill to Oblivion" cassette**

Sixty minutes of wicked thrash noise from the likes of LAST OPTION, CIRCLE OF SIG-TIU, CONDEMNED ATTITUDE, and more. Rockin' stuff here. (WG)
($3 to Phil Riola, 15641 Pensacola St., Westminster, cA 92683)

**WARZONE - "Lower East Side Crew" EP**

This self-declared skinhead band hails from NYC and puts forth seven raw, demo-tape quality, hardcore anthems which are similar to early AGNOSTIC FRONT, lyrically and in mentality. However, WARZONE takes the straightedge path. Patriotic graphics leave me skeptical. (MS)
(Revelation Records, P. O. Box 1454, New Haven, CY 06506)

**YOUTH OF TODAY - "Break Down the Walls" LP**

These New Yorkers have finally released a record that does them justice. A collection of clean, powerful HC with committed positive lyrics. Not as fun as their live show and a little short on innovation, but this is still a good LP. (WG)
(Wishing Well, P. O. Box 9417, Fountain Valley, CA 92728)

**AFFLICT - "Necromancer" LP**

Okay, okay, so dumb lyrics aren't just limited to the USA. Actually, less than half the tunes here have gore-related subject matter, while the rest are introspective and brooding, not so lame at all. Musically, mostly speedy thrash, but more musical than speedcore, as well as some slower tunes. (TY)
(P. O. Box 2089, 5600 CB Eindhoven, NETHERLANDS)

**ANTIDOTE - "Destroy Fascism!" EP**

Highly intelligent and politicized anarcho-punk here, which delivers in packaging, lyrics, and music. Supporting this kind of indie effort is a pleasure. (TY)
(Loony Tunes, 3 Albion Rd., Scarborough, N. Yorks, YO11 2BT, ENGLAND)

**APOSTLES - "How Much Longer" LP**

I had all but given up on these lads when, "boom," they surprised me. Besides some of the mellower stuff they'd done recently, this LP includes folk, blues, spoken word, industrial, and a really decent portion of raw, well-done punk a la CRASS. Includes a great cover of one of punk's all time classics, ATV's "How Much Longer?" (TY)
($8 to 5 Meadow Bank, Hitchin, Herts, SG4 0HX, ENGLAND)

**ARMATRAK - "Oh Bungo" EP**

This New Zealand band opts for a pop-punk approach with good guitar bite on their second EP. Of the three tracks, "Deja Vu" and "Friends" are especially strong, and afficianados of upbeat melodic punk will enjoy this one a lot. Very good. (SS)
(Positive Youth Promotions, P. O .Box 8809, Symonds St., Auckland, NEW ZEALAND)

**ASOCIAL - "Religion Sucks" EP**

Mid-tempo speedmetal without the leads. Gruff-ola vocals, repetitive riffs, good production, and a song called "In My Eyes" that isn't the song we all know. Oh, the band's from Sweden. (TY)
(Oliver Wacha, Hohenweg 203, 4200 Oberhansen 14, W. GERMANY)

**BEAURIER NOIR - "Joyeaux Merdier" 12"**

An Xmas record I just got ahold of, and excellent pop punk it is. Four songs, all with the characteristic French punk rhythm machine, fuzz guitars, good hooks, and even bagpipes. Cool. (TY)
(Bondage Records, FRANCE)

**BLACK UNIFORMS - "Back from the Grave" cassette**

Very powerful Swedish HC with "fuck you" lyrics and attitude. Words cover conformity, Freddy Kreuger, and more. Good clean fun. (WG)
($5 to Cliff Lundberg, Palmgatan 19 B, 214 34 Malmo, SWEDEN)

**BLYTH POWER - "Wicked Women, Wicked Men and Wicket Keepers" LP**

On their debut LP, this band gathers together a very consistent clutch of pop-punk tunes, all of which meld Scottish vocal motifs, catchy powerchord progressions, good melodies, and interesting lyrics. BLYTH POWER has a unique sound which is exploited well here. A solid LP. (SS)
(All the Madmen, 97 Caledonian Rd., London N1 9BT, ENGLAND)

**BLUTSTURZ - "Schweigen" cassette**

Hot!! Blazing thrash with unique embellishments and male and female vocals. A dozen songs, good stuff! (WG)
($2 and postage to Olli Echenberg, Dellbusch 339, 5600 Wuppertal 2, W. GERMANY)

**BROKEN BONES - "F.O.A.D." LP**

Can't read the lyric sheet -- it's kind of black and red print, not synchronized. It does say "U.K.H.C." in several places, does have a song called "Best of Both Worlds," but after hearing it and seeing the cover, it should be called "U.K.H.M." ...and I understand why the lyrics don't matter. (TY)
(Fallout Records, ENGLAND)

**BROKEN JUG - "Squeeze Rodeo-Live" EP**

This German garage band has three nice songs in more of a "jamming" style with some pretty good interplay between the electric organ and guitar. Limited to 750 copies. (Dog)
(Glitterhouse Records, Langestr. 41, 3471 Lauenforde. W. GERMANY)

**BRUTAL PERSONAL - "Sverige Pa Ratt Vag..." EP**

Decent but relatively unexciting pop punk a la '78 or so. Eight songs in all, with little variation from the mid-tempo beat. (TY)
(CBR, Box 3016, 12503 Alusjo, SWEDEN)

**CELIBATE RIFLES - "Kiss Kiss Bang Bang" LP**

I'm not too keen on live recordings unless they're amazingly electric, conveying a dynamic unavailable in a studio. As far as this one goes, it's okay, giving you a good idea of the RIFLES' hard-driving Australian rock meets early punk. But special? No. (TY)
(What Goes On)

**CHALLENGER CREW/EVERYTHING FALLS APART - split LP**

Both German bands here come right in your face with power crossover music like that of BLAST, C.O.C., and early BLACK FLAG. Lots of stop and go thrash, melodic raw vocals, and even some tedious speedcore riffs. Lyrically, both bands communicate a lot of energy and concern. (MS)
(X-Mist, Linkeweg 14, 7270 Nagald, W. GERMANY)

**CHOCOLATE FACTORY - "45 Minutes Out of Three Years" LP**

While I wasn't impressed by their debut single, this album is really something to crow about. Stripped down to a hard-edged bluesy sound, all of these songs have that really feverent sound similar to DMZ/LYRES. Very cool. (Dog)
(Fab Records, Koldeystr. 12, 2000 Hamburg 61, W. GERMANY)

**CIRCLE OF SIG-TIU - "Signs of Time" LP**

This followup to their fine debut album, despite some moments of power, shows a decline in songwriting and a notable increase in speedcore tendencies. This band would profit by increasing their influences rather than narrowing them. (SS)
(Sonic, Georg-Treber Strasse 58, 6090 Russelsheim, W. GERMANY)

**CULTURE SHOCK - "Reality Stop #44" cassette**

Yahoo!! Energetic reggae/ska based material with insightful, creative lyrics by Dick (ex-SUBHUMANS). Totally great enjoyable stuff here. Watch for vinyl. (WG)
($4 to 44 East Stret, Warminster, Wilts, ENGLAND)

**DECADENCE WITHIN - "Speedy Hippy" EP**

Very political, very basic, and very speedy thrash with both male and female vocals. Actually, some songs slow down and break into pretty eclectic stuff. Interesting and sincere. (TY)
(Construction Unit 3, Homend Trading Estates, Ledbury, Hfds., UK)

**DER HERR KAM UBER SIE - EP**

Feature Marlene Dietrich singing semi-industrial pop music. No? (TY)
(Uberschall Records, Siewall 7, 28 Bremen, W. GERMANY)

**DIZZY SATELLITES - "Crisis in Utopia" LP**

The slow, deadpan vocals remind me a whole lot of late '60's S.F. psych groups, but musically it's in the same ballpark as a lot of Aussie garage music. This is even more amazing since this band is from Germany, which has a history of blowing it so far as garage/psych music is concerned. (Dog)
(Music Manic Records, Marktgasse 17, 7400 Tubingen, W. GERMANY)

**ELECTRO HIPPIES - "If Killing Babies is Tight, Killing Babies for Profit is Tighter" cassette**

Raging destructed punk and thrash with metallic tinges and straightforward intelligent topical lyrics. Explosive stuff here. (WG)
(Blank tape and postage to Simon, Llysfaen Springvale, Rainford Merseyside, WA11 8PB, ENGLAND)

**EXPLODING WHITE MICE - "Blaze of Glory/He's Gonna..."**

Modern power and late-'60's/early '70's influenced music and lyrics. Sort of a modern NAZARETH or something. (TY)
(Greasy Pop Records, P. O. Box 136 Rundle Mall, Adelaide 5000 SA, AUSTRALIA)

**FFF - EP**

This spirited EP features female vocals over a nicely fleshed-out set of mid- to fast-tempo punk and thrash tunes. The playing is excellent and songs well-arranged; one track, "Eins-Eins-Null" even uses the violin to interesting effect. An excellent release! (SS)
(D. Schetting, Jean-Paul-Str. 3, 53 Bonn 2, W. GERMANY)

**GENERIC/ELECTRO-HIPPIES - split LP**

GENERIC mine a punk vein with an informal style not unlike a thrashy APOSTLES, with occasional lapses into poetry and folk. ELECTRO-HIPPIES, however, deliver an ultra-distorted HC/thrash variant that hits and misses. Two interesting bands, both highly credible from a lyric point of view. (SS)
(c/o Lisfaen, Springvale, Rainford, Merseyside, WA11 8PB, ENGLAND)

**GRUNDWASSERABSANKUNG - "Unterwaser Stirbt Man Nicht" EP**

This six song EP tends to show off musicianship more than anything -- some really good bass playing. Most of the songs are slower and come closest to HONOR ROLE or the RHYTHM PIGS in performance. Not thrash, but very good punk. (Dog)
(Rudnik Records, no address)

**GULAG - "Danger Entrance..." 12"**

Terse Greek hardcore is played tightly and with real passion on these six tracks. While the songs could have been more memorable and catchy, I liked the first song on this 12" a great deal, and hope to hear more from this very promising outfit. (SS)
(Lazy Dog, Kafkasou 28, 54632, Thessaloniki, GREECE)

**HERESY/CONCRETE SOX - split LP'**

HERESY's side rips out six ultra-thrashers that have slight metal edge to them, which is overpowered by the sheer force that each song holds. The flipside has five songs by CONCRETE SOX which have a way more metal feel to it due to the guitar riffs; it's still powerful and raw, though. (MS)
(Earache Records, P. O. Box 144, Nottingham N63 43E, ENGLAND)

**HIJACKERS - "When I Get Home" EP**

Sixties-type pop rock'n'roll, sort of in the "Hippy Hippy Shake" vein, though only one of three rocks that much. (TY)
(Super Stuff, Storgatan 32, 64 200 Flen, SWEDEN)

**INFEZIONE - "Oppressione Quotidiana" cassette**

Yet another insane Italian act blasting out lunatic heartfelt thrash. Lyrics seem to be of a political nature. A definite thumbs up. (WG)
(c/o Enrico Manicardi, V. Braghiroli 31, 41100 Modena, ITALY)

**KGB - "Ballroom Blitz/Summer Solstice"**

A nifty cover of the SWEET classic is augemented on the flip with more of KGB's upbeat, guitar-oriented punk. Good power here, but the cover alone makes this worthwhile. (SS)
(Hannes Koerber, Muenzgasse 13, D-7400 Tuebingen, W. GERMANY)

**KRYPTONICS - "Land That Time Forgot/She's Got Germs"**

Two pop punk tunes, both with a big production sound, '60s sensibilities and modern punk drive. Like this stuff, but the lyrics are stone age, especially on the flip. (TY)
(Easter Records, 36 Pier St, Perth, AUSTRALIA)

**LIME SPIDERS - "Weirdo Libido" 12"**

Now re-released as a 12" EP with four live tracks on the flip, including LOVE's "My Flash on You" and a cover of "Mr. Soul." Pretty much what you'd expect from the best Australian garage punk band. (Dog)
(Virgin Records, ENGLAND)

**MADNESS - "The Peel Sessions" 12"**

A disappointment. MADNESS was the very best of the English ska bands, but this effort comes across as limp and unenergetic despite some pretty good material. "Bed and Breakfast" is the catchiest number here, but better versions of these songs are to be had elsewhere. (SS)
(Strange Fruit, ENGLAND)

**NO MORE BLOODY DESTRUCTION - EP**

One of those modern rarities, a truly self-produced UK release. This three-song job is very straightforward, mid-tempo, non-dogmatic political material. Though nothing new or special, there's a basic honesty here that is refreshing, sort of like early NEWTOWN NEUROTICS. (TY)
(4 Howard Rd., New Malden, Surrey KT3 4DW, ENGLAND)

**NOMADS - "16 Forever/Salvation by Damnation"**

I guess it had to happen, but the NOMADS have toned it down. Both sides lack the raucous, free-swingin', guitar crazed rock'n'roll that I loved 'em for. Instead, we get two medium paced, thick sound production tunes that are decent but pale in comparison to their early rave-ups. Alas. (TY)
(Amigo Records, SWEDEN)

**PART TIME PUNX - "Ohne Ende" LP**

I heard the first song of this LP, and I said to myself: "Eric Hysteric." He produced this, and the same distorted, trebly punk you remember from DER DURSTIGE MANN appears here, complete with the nice vocal choruses. Nothing on this quite equals their hilarious cover of NENA's song, converted into a beer song -- "99 Kasten Bier." (SS)
(Orgasm Records, Obertorstrase 6, 6293 Lohnberg, W. GERMANY)

**POWERAGE - "World Today/Waiting for the War"**

It's great to see this white South African anti-apartheid band still expressing themselves in the face of extreme repression. Both songs here are mid- to slow-tempo jobs, one with a one-sided anti-Russian attack, the other dealing with the nuclear fear. Sad to see Rubin Rose out of the band. (TY)
(Common Ground, PO Box 490, Laguna Beach, CA 92652)

**PRIMITIVES - "Stop Killing Me" 12"**

On their third 12", the PRIMITIVES show a slight decline. The title track, despite a nice chorus and good guitars, lacks the catchiness of their past pop-punk efforts; "Laughing..." is too wimpy for words, though the rockabilly energy of "Buzz Buzz Buzz" is pleasantly bouncy. (SS)
(Dist. by Rough Trade, UK)

**PURE MANIA - "Return for Blood/What's It Gonna Be"**

Mania this ain't. Decent pop rock'n'roll it is, with early pop-punk influences. The A-side is pretty light, but the flip reminds me of '79 UK anthemic mod/punk stuff. Wish it were crazy. (TY)
(PM Records, SWEDEN)

**REST - LP**

Hailing from West Germany, this thrash band shows off a highly energetic approach to thrash rather like the better German outfits from '82 and '83. Abrasive vocals and a hard guitar sound push this one over the top -- a strong and spirited debut album. (Great sleeve, too.) (SS)
(Destiny, David R. Pollack, Winterfeldstr. 36, 1000 Berlin 30, W. GERMANY)

SCIENTISTS - "Weird Love" LP

A collection from '82 - '85, this is a fine example of their garage, grunge, sixties, noise approach. A good sampler for those without. (TY)
(Bigtime Records)

SHINDIGGERS - "The Pony/Golly Golly Miss Molly"

This is supposedly a "giveaway" single, but is on sale in some places. The A-side is an overly long mid-tempo ballady thing, but the LITTLE RICHARD cover wails! (TY)
(Music Station Records, Swan and Coppin Sts., Richmond, AUSTRALIA)

SHOUTLESS - "Bowery at Midnight" LP

SHOUTLESS combine '50's, '60's, '70's, and '80's into one, add big production, and the end product sometimes cuts it, sometimes not. The grunge is mixed out, and I think that hurts their impact. Needs a bit more madness. (TY)
(Rainbow Music, SWEDEN)

STREBERS - "Ur Led Ar" LP

These guys seem to be able to handle any speed of melodic punk and hardcore, delivering all with power and zest. Very well produced record to boot, making this a definite cut above. Rocks. (TY)
(CBR, Box 3016, 12503 Alusjo, SWEDEN)

T-BO - "Rockarna" EP

What is this? It's hard enough figuring out the name of the band from all the stuff on the record and sleeve, and things go downhill from there once on the turntable. Actually, three of the five tracks are pretty decent older style pop punk, while two are goofy as shit. The joke's lost on us non-Swedes. (TY)
(CBR, Box 3016, 12503 Alusjo, SWEDEN)

UGLY ZWQUAWS FANOR - "Holmer Goes to Kurdistan" EP

Good Swedish pop-punk/thrash on most cuts, with one folk foolaround track and one rock number. (TY)
(No address, SWEDEN)

VANDALEN - "1000 Gotter/Tod, Teufel, & Sensemann"

Here's a good mid-tempo punk band that reminds me of the melodic sing-song French punk, and I hate French punk, but this is okay. The flip is kind of like MADNESS! Strange record, but a good group. (Dog)
(Redder Just Records, Muhlenkamp 15, 3200 Hildesheim, W. GERMANY)

V/A - "BBS Oz" cassette

An 11 band comp from Toulouse, some bands being PIN PRICK, BLA BLA SCHMURZ GROUP, and GREMLINS AFFAIR. Good 4-track recording, a good pop-punk sampler. (RG)
($6 to PANX, B.P. 5058, 31033 Toulouse, Cedex, FRANCE)

V/A- "Brave New World" - "Live" cassette

Another Philippino sampler this has 16 love songs from the DEAD ENDS, BETRAYED, PRIVATE STOCK, and others. Fair to good punk musicianship, good sound quality. (RG)
(Twisted Red Cross, 168 M.H. Del Pilar St., Malate, Manila, PHILIPPINES)

V/A - "Breaking the Silence" EP

An international comp with HOMO PICNIC (U.S.), KAZJUROL (Sweden), QUOD MASSACRE (Yugoslavia), and INSTIGATORS (England). Four bands, four styles (pop-thrash, speedmetal, pop-punk, and thrash). Good selection, good production, a worthy effort. (TY)
(Artcore c/o Guido Heffels, Buscherstr. 7, 4050 Monchengladbach 1, W. GERMANY)

V/A - "Fight Back" EP

Hey, yet another indue UK release, this one featuring the DISTURBED, LIVING DEAD, LEFT FOR DEAD, and SILENT COMMUNITY. One track each isn't enough to draw any real conclusions, but these bands all convey a basic, unglamorized punk appeal. Honest. (TY)
(Endangered Musik, Barossa Station Rd., Brize Norton, Oxon OX8 3PL, ENGLAND)

V/A - "The First Cuts are the Deepest" EP

An all-Welsh comp featuring one song each by CLASSIFIED PROTEST, I MOBSTER, BUGS, YR ANHREFN, ELFYN PRESLI, and HERETICS. Faves: BUGS (sounds like DESPERATE BICYCLES, ELFYN PRESLI (great pop punk), and HERETICS (charged old punk). (TY)
(Words of Warning, c/o Karl, 50 Ronald Rd., Newport, Gwent, NP9 7GF, Wales, UK)

V/A - "I've Got An Attitude Problem" EP

BCT bounces back with a hot EP featuring Italy's WRETCHED and RAW POWER, Sweden's MOB 47, QUOD MASSACRE from Yugoslavia, SATANIC MALFUNCTIONS from the UK, FUNERAL ORATION from Holland, and PSYCHO from the U.S. Get this one! (TY)
(BCT, P. O. Box 16205, San Diego, CA 92116)

V/A - "Melodien Einer Totan Stadt" EP

A four band, one track each regional comp from Hagen. Hottest tracks are by CZERNY SMIERTELNY (sounds Polish to me) and SJORBUT, but WICKIE and HEMMUNGSCLOSE EROTIK are both enjoyable. Good indie punk effort. (TY)
(Gambi Bolongo Records, c/o Hainer Haar, Vossaeker 2, 58 Hagen 1, W. GERMANY)

V/A - "Strong Bow Rules" cassette

Thrash to the max from a number of Swedish acts, including MOB 47, RAPED TEENAGERS, AVSKUM, and many more. Lots of brutal stuff here. (WG)
($3 or tape and 2 IRCs to Per Thunell, Halsinggardsvagen 13A, 79143 Falun, SWEDEN)

V/A - "Transworld Punk, Volumes 1-2" LP

Another excellent '60's punk series but this one deals strictly with garage trash from all over the world. Unfortunately, no liner notes, but the raucous sounds from Europe and Canada make up for it. Hot, hot, hot. (Dog)
(Crawdad Wreckords, no address)

V/A - "Zivil Courage" LP

Relative unknowns like SCHLIESSMUSKEL, CRETIN HOPPERS, TARNFARBE, A.N.A.L., and others slightly better known like WUT and EA80 play punk, thrash, and psot-punk. All bands are from Germany, and this is a fun, non-commercial effort. (TY)
(Schragton Records, s/o B. Hermann, Hasenkampweg 25c, 5810 Wiffen, W. GERMANY)

VERNON WALTERS - "Hoodoo-Do Da Curuba" EP

A more punky PIL meets early MEKONS with a GANG OF FOUR lyrical bent. Excellent five-song debut that exudes intelligence, drive, and what's still good about punk. Get it. (TY)
(Die Hard, c/o Hans Engel, Wenonlaan 47, 1623 RA Hoorn, HOLLAND)

WET ONES - "Neat Summer/Alligator"

"Next Summer" is a pretty pop tune with really quirky lyrics, but the flip is a cool pop punk tune with femme vocals, a more rocking B-52s. A giveaway single. (TY)
(No address, NEW ZEALAND)

WILMER X - "Tungt Vatten" LP

WILMER X has a good rep in Switzerland as a great live band on par with the NOMADS, with maybe a bit more of a rock influence. This new studio has a much more swinging R'n'B feel to it with some real neat harp playing. (Dog)
(MNW Records, no address)

WYLDE MAMMOTHS - EP

Neo-Mersey R'n'B, but nothing too wild. Would have been cool in '65, though.... (TY)
(Mystery Scene, Karl-Friedrichstr. 28, 7830 Emmendingen, W. GERMANY)

X-CRETA - "Patronizing the Heterodox" LP

Fans of Japanese metalthrash will suck this baby up, though the lyrics here are highly intelligent. Growling, slashing, metallish noise -- well, you know. (TY)
(Punk Etc., Mottestratt 12, 1870 Wolverten, BELGIUM)

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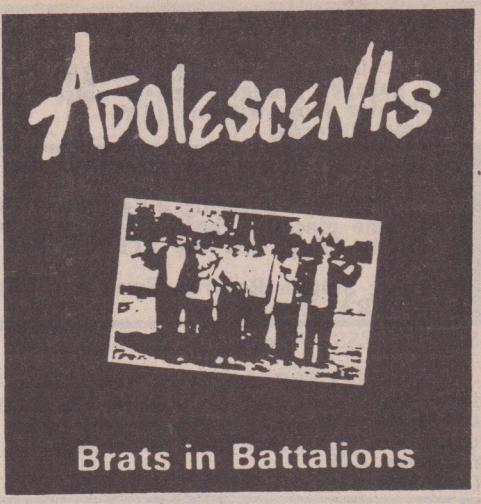


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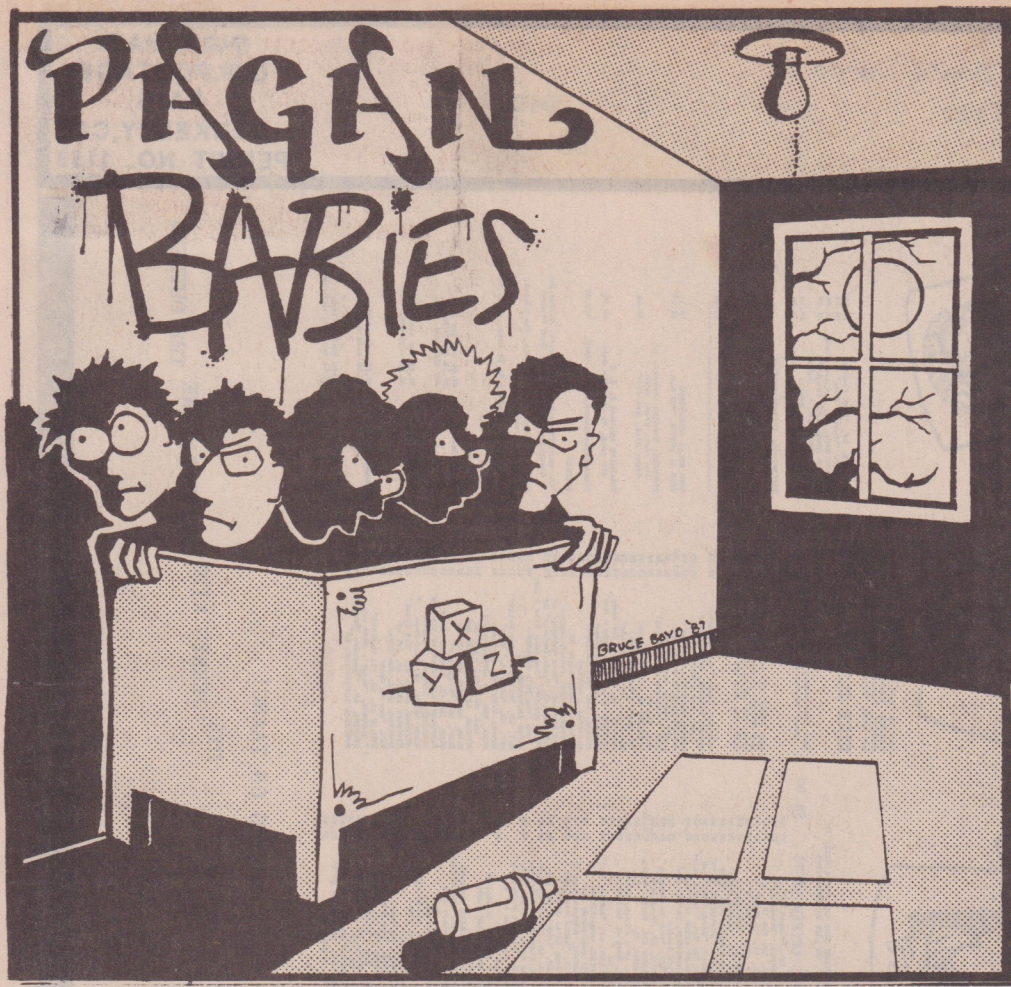


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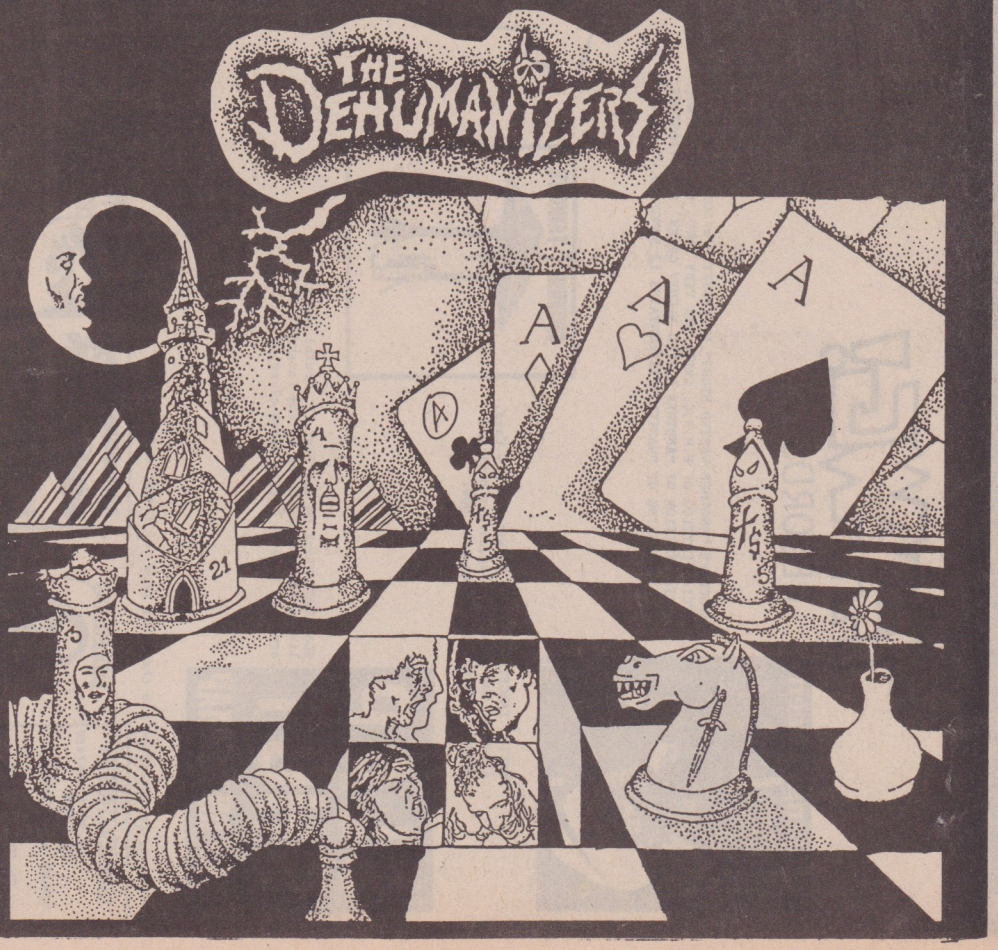

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GANGGREEN "ANOTHER WASTED NIGHT" LP/CASSETTE w/BONUS TRACKS.
SPECIAL EDITION OF P.M.R.C. GREEN WAX VERY LMTD. $9.00+POSTAGE
SPECIAL EDITION OF "ANOTHER WASTED NIGHT" GREEN $9.00+POSTAGE
GERMAN PRESSING OF "WASTED NITE"CONTAINS 12 SONGS $9.00 +POSTAGE

MOVING TARGETS "Burning In Water" LP & Cass.
Album of the year: Jet Lag,Jersey Beat,XXX
Suburban Voice. See em on tour NOW!

SLAP SHOT
BACK ON THE MAP

SLAP SHOT "Back On The Map" LP. Brutal attack like a sonic cross-check to the forehead. This stuff is sure to incite bench clearing thrash.

T-SHIRTS

GANGGREEN "WASTED NITE" T-SHIRT (NOT PICTURED) LIMITED EDITION

A LOT OF ITEMS HERE ARE VERY LIMITED IN QUANTITY. NO LIST ALTERNATIVES!

JERRYS KIDS LP(FEW LEFT) $8.00

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|---|---|
| ACCUSED, LP, "Return Of" | $7.00 |
| AGE OF CHANCE, "Motercity" | $3.00 |
| Asth BASH, LP, 1st LP | $7.00 |
| BIG BLACK, 45, "Il Duce" | $3.00 |
| BIG BLACK, EP, " Racer X" | $6.50 |
| BIG BLACK, LP, "Atomizer" | $7.00 |
| BIG BLACK, LP, "Sammer Party" | $8.00 |
| BLOODSPORT (CHICCO GOOD DISK) | $6.00 |
| ALEX CHILTON, "Pedmalist Vats" | $7.00 |
| CIRCLE JERKS, "Group Sex," Ltd | $8.50 |
| COC, "Eye for Eye," (their best) | $8.00 |
| CRETINS/BLOT ELECH (e WEST) | $3.00 |
| DAYGLO ABORTIONS, LP/TAPE (w/ 2 extra tracks | $7.50 |
| DIED PRETTY, "Next to Nothing" | $6.50 |
| DIED PRETTY, LP, "Free Dirt" | $7.50 |
| DIETER METZF (7th, Swiss, RARE!) | $10.00 |
| DESUMANIZERS, 45 | $3.00 |
| DR. KNOW, LP & T-inch, both . | $6.50 |
| DR. KNOW, best of (all bits) | $9.00 |
| DYS, 2nd LP | $7.50 |
| ED GEIRD CAR, LP, "Making Dick" | $7.00 |
| Empty SKULLS, compilation w/CAC, Stranglehold, etc. | $8.50 |
| FORCE MAJEURE, Swedish punk 45 | $3.00 |
| FREEZE, LP, "Rabid Reaction" (their best LP to date!) | $7.00 |
| FREEZE, LP, "Land of the L st | $8.00 |
| GANGGREEN, LP, "Another Kan ve | $5.00 |
| GANGREEN, CASSETTE, "Another Wasted Nite," 2 extra trks | $5.00 |
| GANGGREEN, "Drunk & Disorderly" (limited ed., live 10" on colowred vanl!!) | $6.50 |
| GANGGREEN t-shirt (4 styles) shatter/beer/wasted night/ skate to hell | $8.00 |
| GANGGREEN sweatshirt (Wasted) | $15.00 |
| GANGGREEN, posters, ltd ed/huge | $5.00 ppd |
| GANGGREEN skateboard deck | $50.00 |
| GEBRS, LP, "Rock & Role" | $8.00 |
| GODFATHERS, Great Hits | $8.00 |
| GOVT., ISSUE, EP, red wax/LIVE | $5.00 |
| GOVT. ISSUE, LP, live very limited | $10.00 |
| GOVT., ISSUE, 45, live | $6.00 |
| GOVT. ISSUE, "Pan Just Never" | $7.50 |
| GOVT. ISSUE, "GI 5", LP/CASS case, has 2 extra tracks | $7.50 |
| HOODOO GURUS, LP, "More Heads" | $6.00 |
| INSPED, The, LP | $7.50 |
| INCHON BITLOS (picture sleeve) | $4.00 |
| KILSLUG, LP, "Answer the C-'l" | $5.00 |
| KILSLUG, t-shirt | $7.00 |
| MISFITS, Best of -- CD ONLY | $10.50 |
| MISFITS, "Legacy," cassette | $6.50 |
| MISFITS, "Earth/Die, Die" cass. | $6.50 |
| SAM HAIN, "Initum/Unholy" L,4n4. | $6.50 |
| SAM HAIN, red wax, "Unholy" | $14.00 |
| SAM HAIN, white wax, "Unholy" | $20.00 |
| Rare GLEN DANIG photo on "You Were There" poster #2 | $3.00 ppd |
| LAST STAND, 12" (very few left) | $3.00 |
| LAST STAND, yellow, 100 made | $5.00 |
| LEFT, The (first LP) | $7.50 |
| LEFT, The (2nd LP) | |
| LEATHER, "Jeep," LP/cassette | $8.50 |
| MOVING TARGETS, LP/cassette (cass. has 2 xtra songs) | $5.00 |
| MOVING TARGETS, t-shirts | $7.00 |
| MOVING TARGETS sweatshirt | $15.00 |
| NASTY FACTS, intense EP | $6.00 |
| NCH, "Ultimate Orgasm" (45) | $4.00 |
| NCH, 2nd 45 | $4.00 |
| NEGATIVE FX, "Boston Crew" | $5.00 |
| NEW NOISE, (Swedish punk) | $3.00 |
| N.O.T.A., 1st 45, "Anarchy" | $3.00 |
| OYSTERS, 45, red wax, 200 made | $3.00 |
| OYSTERS, LP, "Green Eggs & Ham" | $5.00 |
| OYSTERS, t-shirt, 3-sided | $7.00 |
| PACARD, LP, "Buried Alive" | $6.50 |
| PAINTERS & BOXERS | $6.00 |
| PREVARICATORS, first 45 | $4.00 |
| PREVARICATORS, french import | $3.00 |
| PROLETARIAT, "Some Holiday" LP | $6.00 |
| PROLETARIAT, "Indifference" LP | $7.50 |
| PUSSY GALORE, "Too Lost Like a Jew" new from BC's dirtiest | $6.50 |
| RAPED TEENAGERS, 45 | $3.00 |
| RF7, LP, "Weight of the World" | $7.50 |
| RF7, EP, "Fall In," RARE! | $7.50 |
| RITUAL TENSIONE, ex-Bosns | $6.50 |
| SCAB, The, 45 (Boston-core) Ltd. ed., all numbered | $3.00 |
| SCREAM, LP, "This Side Up" | $7.00 |
| SLAM, (Swedish) UK release | $7.00 |
| SLAM, 45, "Tragedies" | $3.00 |
| SLAM, 1st 45, "Welcome Home" | $3.00 |
| SLAPSHOT, LP, "Back on the Map" | $5.00 |
| SLAPSHOT, t-shirt, 2-sided | $7.00 |
| SONIC YOUTH, LP, "Bad Moon..." | $8.00 |
| SQUIRREL BAIT, 45, "Kid Dynmt" | $3.00 |
| SQUIRREL BAIT, LP, 1st LP | $7.00 |
| SQUIRREL BAIT, NEW LP!!! | $8.50 |
| SSD, "Now We Suck" | $6.50 |
| STALAG 13, LP, "In Control" | $9.00 |
| 7 SECONDS, "Blast", blue wax | $4.00 |
| STUPIDS, LP, "Peruvian Vacation" | $8.00 |
| SUICIDAL TENDENCIES, LP | $8.00 |
| TURBINES, LP, "Last Chance" | $6.50 |
| VANDALS, "When In Rome" | $8.00 |
| VOLCANO SUNS, 45, limited press | $3.00 |
| VOLCANO SUNS, LP, "Bright" | $7.00 |
| VOLCANO SUNS, LP, "...Lotus" (by far their best!) | $7.50 |
| WILMER X, LP, (Swedish, live) | $8.00 |
| Synthelect, intense swedish thrash! | $12.00 |
| JAPANESE FLEXI, 7", with LIP CREAM SIBAR, The EXECUTE, BACKLEDGE | $3.00 |
| LOWE BOLLS SUPERSTARS | $8.50 |
| THIS IS BOSTON, NOT L.A. | $8.50 |
| DIPSHIT, Swedish compil., w/ The Fast, Slam, more. Great disk, get it!! | $8.50 |
| TERRASHPS volumes 1, 2, 3 all good, $1 cassette only | $7.00 |
| YUGOSLAVIAN hardcore comp, RARE | $10.00 |

POSTERS

"You were There," #1 (Bottholes, Buster Du, Gangreen, Replacements, Soul Asylum)

"You were There, #2 (Sam Hain, The Damned, Pogues, Fastes)

Each limited quantity $3.00 each, or $5.00 for both, ppd

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|---|---|
| POSTAGE DUE: | $1.00 for 1st item<br>$2.00 for 3 items<br>.25 each add. item |
| OVERSEAS AIR: | $6.00 for 1st item<br>$2.00 each add. item |
| OVERSEAS SEA-RATE: | $2.00 for 1st item<br>$1.00 each add. item |
| CANADA RATE: | $3.00 for 1st item<br>$1.00 for each addition item |

Lets not forget these old chestnuts from the TAANG! archives

GANGGREEN
$8.50 + postage
10 SONGS
"DRUNK & DISORDERLY"
LIVE
IN BOSTON MASS.
LIMITED EDITION
10 INCH
BLUE OR GREEN WAX
(NO REPRESSING)

THE LEMONHEADS "HATE YOUR FRIENDS" LP/CASS.

TAANG!#15

INTENSE RAZOR SHARP MELODIES FROM BOSTONS FINEST NEW ACT OF 86!!! GET THIS.....

13 SONG LP $6.00 T-shirt $7.00
20 SONG CASS $6.00 7IN LMTD.$5.00

COMING ON TAANG!

DYS JERRYS KIDS KEITH LEVENE THE OUTLET

FIRST CLASS MAIL

From:
MAXIMUM ROCK 'N 'ROL
P.O. BOX 288
BERKELEY, CA 94701

Johnni
1008 Monte Verde Dr
Pacifica CA 94044
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